The Compleat

FENCING-MASTER:

In which is fully Described the whole

Guards, Parades and Lessons,

Belonging to the

SMALL-SWORD:

AS, ALSO

The best RULES for Playing against either Artists or others, with Blunts or Sharps.

TOGETHER

With Directions how to Behave in a Single Combat on Horse-back: Illustrated with Figures Engraven on Copper-plates, representing the most necessary Postures.

The Second Edition.

By Sir *W. HOPE*, Kt.

LONDON,
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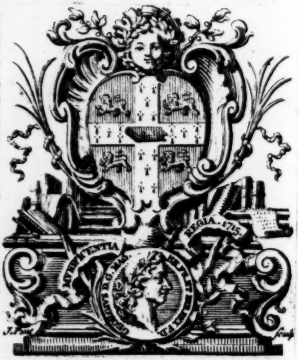

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TO THE YOUNG NOBILITY AND GENTRY Of the KINGDOM of SCOTLAND

My Lords and Gentlemen,

I HERE preſent to You a *SCOTS Feneing-Maſter*, who going to appear publickly in the World, cannot but at his firſt outſetting expect ſome Enemies, until his Art make him more Famous; and therefore he humbly adreſſeth himſelf to you, as the fitteſt perſons to defend him from the Cenſures of theſe his evil Wiſhers, becauſe he knoweth that it is by

such Young Persons as you, that he and his Art must be Maintained and Defended; for if such hopeful Youths as You are encourage not his Art, it were then altogether in vain for him to offer his Service to the Publick; But upon the contrary, if you do, he hopeth that in a short time his Ability in this Art will be so well known, that there shall be but few in the Kingdom who will not enquire after him. And, *My Lords and Gentlemen*, I the more earnestly recommend him to you, because he is my intimate Acquaintance, and of whose Abilities I have also certain Proofs; therefore if there be any thing to lay to his Charge, let your Complaint be to Me, and if I be not able to answer for him, let not his Ignorance be imputed to him, but

to

to Me, for I am the occasion of it; But I hope I need fear no such Complaints; I am also to let you know that he hath so much Respect for the rest of the *Fencing-Masters* of this Kingdom, that he pretendeth to do nothing without their Concurrence, for he will accept of no Scholars (*except such as are of an extraordinary Capacity*) until they be at first grounded by the other *Masters* of this Kingdom, for I know he hath Lessons which would not be well understood by many altogether ignorant of his Art; & therefore I thought fit to advertise you, that it is fittest to begin with any other *Master* you please, & to make him your last, who will, I assure you perfect what the others have begun. I might here say something in Commendation of the Art he professeth

eth, but I shall do that in another place; So all I crave of You now, *My Lords and Gentlemen*, is that You would do me the Favour to receive Him into Your Protection, and take a Tryal of Him; If He please You, I have my Designe; if not, it will make Me the more warryin time coming, to put either You or My self to the like trouble; but however at this time I hope You will look Favourably upon Him, and incourage his Imployment, seing he is so earnestly recommended to You by Me, who will take it as one of the greatest Obligations imaginable done to

My Lords, and Gentlemen,

Your Humble, and
Obedient Servant,
WIL. HOPE.

TO THE
READER

LEast I should be thought singular, I shall say something by way of Preface, wherein I shall answer some Objections which it is like may be made both against the Subject I treat of, and against Me for treating of it, as being a work altogether of no use.

The first Objecteth against the Subject I treat of, (which is of Fencing, or the Art of Defending Ones self with the Small Sword from their Adversary) and saith, it is not worth the while to understand it; because saith he, if it be a Mans Fate to be kill'd, his understanding of this Art will never save him. Object. 1. against the subject.

Any Rational Man will laugh at this Objection, and think it not worth the Answering, but yet I will take the pains to convince them, (if possible) who ever they are who will have the confidence to make such an Objection, of the contrary by Reason; I deny not but what ever Providence ordaineth is unevitable, yet we are to use all the means imaginable to preserve our Lives as long as we can; otherwise we should be careless and not provide for our Subsistance, nor in any manner defend Answer.

fend our selves, which is a thing most ridiculous, and the contrary of which we see daily practised; For when one Country or Kingdom cometh against another, do they not now a dayes endeavour to fortifie their Cities, that they think lye most open to be attaqued, with all the Art imaginable, As also, do they not endeavour to bring as well trained Men to the Field as possible, that so they may defend themselves with the more ease by their Art, and fight with the less confusion: I am sure any man that would deny the use of Fortification, or the bringing of well Disciplin'd Men to the Field; and would maintain that a Company of Rabble would come as soon to their purpose, and defend themselves as well; If I be not deceived, such a person would be accounted very ridiculous. Therefore seing through all the World almost, Art is allowed to one Kingdom against another, and to one Countrey against another, I know no reason, and certainly there is no reason, why it should not be allowed to one single Man against another.

Object. 2d: But saith he, what Advantage have those who have practised this Art, of others who understand nothing at all of it, seing that we daily see that the understanding of this Art hath but little effect; for as oft, yea oftner, those who understand this Art, are worsted by Ignorants, then the Ignorants by them, and therefore I think a Man is as well

well without it as with it?

I think no rational Man will deny, but when two Men of equal Courage are engaged one againſt the other, and the one hath Art and the other none, but it is ten to one, that he that hath no Art be worſted, ſeeing no rational Man can ſay, that a Mans Art in any manner taketh away his courage. I confeſs that a compleat Artiſt will not be ſo raſhly forward as a rude Ignorant, and the reaſon is, becauſe when he purſueth he doth it with Judgement, and waiteth an opportunity, which the other cannot; for although he did wait for an opportunity of purſuing, yet not having Art, he would be as far to ſeek after he hath got it, how to make uſe of it, as if he had not got it at all, and it is upon that account that moſt part of Ignorants purſue furiouſly and irregularly, becauſe they know they can have no Advantage by not doing of it, and by chance may have advantage by doing of it, if they have to do with one who is but half an Artiſt, you may ſee by this that the Ignorants raſh forwardneſs proceeds from his want of Art; and the Artiſts deliberation from his having Art: Now ſeing Art taketh not away Courage, then certainly the Artiſt hath this Advantage of the Ignorant (being as I ſuppoſed of equal Courage with the Ignorant) that his Art maketh him to defend himſelf a great deale better, then the other can be expected to do.

Anſwer. That it is an advantage for a man to underſtand *Fencing.*

do and also to pursue better when he hath an opportunity, which the other being ignorant cannot do; and therefore I say being of equal Courage, *it is ten to one but the Artist master the Ignorant, although the contrary may fall out; for there is nothing certain in this World. Now I will reduce the Reasons why that sometimes falleth out unto* Three.

Reason 1.

The reasons why ignorants sometimes overcome Artists.

First, *There are but few good Sword Men to be found, and many get the name of* Artists *who are really but Ignorants; For if a Man hath been but a moneth or six weeks at a* Fencing School, *presently he is said to understand this Art, and when such a person as this is engaged against an Ignorant, in stead of having any Advantage by what he hath been taught; I can assure you he hath rather a disadvantage, because what he hath Learned hath put away his Natural and forward* Play, *and maketh him understand the hazard there is in being too forward; And therefore taking himself to the* Defensive part *which he is not master of, he findeth himself in a confusion, because to pursue the little Art he hath maketh him to know the hazard that he runneth, in doing of it, and to* Defend *he cannot, because he hath not as yet had practice enough to be master of the the* Parade, *so that he hath the disadvantage of the altogether Ignorant, in so far as he is not so forward, because he knoweth the hazard of it,*

it; whereas the others ignorance maketh him more forward, and so is the occasion of his mastering the other, who getteth the name of an Artist; *and indeed is neither altogether ignorant, because of his being a little grounded in the Art, nor an Artist, because he had not the Time, or at least took not the pains to perfect himself in it. And therefore he is rather the worse of that little Art which he hath, then the better, and that for the Reasons I just now told you; and such an accident as this maketh this Art undervalued, because an Ignorant hath overcome one that understood this Art, as they call him. But there is a great difference betwixt a Man that is but grounded, his playing with an Ignorant, and ones playing that really knoweth how to make use of his Art with judgement: I say if an Ignorant meet with such a person, he will find that he hath but too too great Advantage of him, if he come to make use of* Sharps *: Yet Ignorants will sometimes overcome those who understand this Art very well; and my other two Reasons which I have yet to shew you, are the Reasons why that falleth out.*

2 *If he that hath Art be in drink, and the Ignorant sober, then undoubtedly the Ignorant hath by far the Advantage of him, because although the other hath Art, yet he hath not his Judgement about him, to make use of it; and if they be both in Drink, then still the Ignorant is in equal terms with* Reason 2.

with the other; And so as the Proverb is, Let it fall upon the Feyest; *for neither Art nor Conduct can be made use of by persons the one of which is Ignorant, and the other wanteth the use of his Senses.*

Reason 3. 3 *Now the next and last Reason why Ignorants are in equal terms, or have the Advantage of those who have taken the time really to practise this Art, and understand it, (and really this is a chief Reason, and I wish from my Heart that Men could master their Passions more then they do, that so they might prevent it;) is that when it is the humour of such Artists to be passionate, then they are at the very sight of their Adversary so transported by their Passion unto a Fury against him, that they cannot take the time, nor have the Patience to make use of their Art, but rushes headlong to their own Destruction; so that in such a case a Mans Art signifyeth just nothing, because being in passion he is not master of himself, and consequently not master at that time of his Art, which upon such an occasion he stands most in need of. For if a Man intend that his Art should do him Service, then his Judgement must go along with it, otherwise his Art will signifie unto him but very little. I think what I have now said, sufficient to convince any Rational Man, that it is an advantage, (and that no small one) to have Art, if he that hath it knoweth how to use it. But for such who will*

will undervalue this Art, although they can give no Reason for it, and who will not be convinced of the Advantage a Man hath by it; I wish that one day to their sad Experience and Cost they may not be forced by their Ignorance (when it will be too late to help it,) to acknowledge its usefulness.

The following Objections are against my self, and there are three of them; the *first* is, that although the Art be very usefull; yet this *Treatise* of mine, is of no use, neither can it be of any, to such as never had a *Master*. Object. 1. against my self.

The *Second* is, That I should have offered to Treat of a Subject that hath been already fully Explained by others, and who 'tis like understood this Art better then I do. Obj. 2.

And the *Third* is, That I should have made it by way of *Dialogue*, and not in a continued Discourse. In answering of which *Three Objections*, I think there is no great difficulty. Obj. 3.

As to the First *then*, That this Treatise is of no use to those who never had any Insight in this Art from a Master. *I confess it, for the Design of putting out this Treatise is not upon such Persons accompt, for it is like had I thought, that this Treatise would have supplied the place of a Master to those who never had any Insight in this Art; I never had been at the pains to make* Answer to the first Object: The design of putting out this Treatise.

make it publick, ſeing all who know me, know that I have a greater kindneſs for theſe who profeſs the Teaching of this Art, then to do any thing to prejudice their Calling: and to tell the Truth, people here are ready enough of their own Accord to neglect, and undervalue a Fencing-Maſter, *without a Mans ſetting out a Treatiſe to ſhew them, that they may be made* Maſters of this Art, *without the help of one: ſo now the main deſign, and uſe of this my ſmall work, is not for thoſe who never had any inſight in this* Art, *although ſuch perſons will be a great deal the better of having it by them in their Chambers, when they are at a* Fencing School; *for when they come home from the* School, *they will find their Leſſons explained in this, which will be a great help to their Memory, and alſo if they follow my advice, make them become ſooner Maſters of this Art, then perhaps otherwiſe they would. My Advice is, that what ever Leſſon in this ſmall Treatiſe they would put in practice, that they would get it exactly by heart; if they obſerve the Direction, they will in a ſhort time find what advantage they will reap by it: But as I ſaid before, it is not ſo much for the uſe of ſuch Perſons, as for the improvement of theſe who are already grounded, or Maſters of this Art, who when they have been out of practice a little, will find great advantage in the very reading of it ve-*

for it will bring the Theory again to them which 'tis like they could not have so well, nor easily attained without the help of a Master, *the advantage of which many cannot have in the Countrey, Tea, nor in many Cities in this Kingdom, there are so few in it, and yet more then are well imployed, which is a great discouragement to them; and the Reason why we have so few of them. Also I thought that such a plain peice as this falling into such persons hands, who farr from having ever seen any thing of* Fencing, *'tis like perhaps did never so much as know what it meant, this peice I say, falling by chance amongst their hands, I thought it might be a means to cause them be more earnest after the understanding of this Art, and so mind them of enquiring after* Fencing-Masters, *of whom we have very able Ones in this Kingdom, so that we need not be beholden to our Neighbouring Nations for the perfecting of our Youth in this Art, seing we have it most exactly taught in his Kingdom, and although it be not taught perhaps with so good a grace, as abroad, yet I say, if a Man should be forced to make use of* Sharps, *our* Scors play *is in my Opinion, farr before any I ever saw abroad, as for security; and the Reason why I think it so, is because all* French play *runneth upon* Falsifying *and* taking of time, *which appeareth to the Eyes of the Spectatours to be a farr neatter, & Gentiler way of playing then ours. but no man that under-*

stands

stands what secure Fencing *is, will ever call that kind of play sure play, because when a Man maketh use of such kind of play, he can never so secure himself, but his Adversary (if he design it) may* Contre-temps *him every Thrust, now our* Scots play *is quit another thing, for it runneth all upon* Binding *or securing of your Adversaries Sword, before that you offer to Thrust, which maketh both your Thrust sure, and your Adversarie uncapable of giving you a* Contre temps, *if you understand this Method of play, as you should: and I appeal to any rational Man, who hath really been taught, seen, and considered, both Methods of Playing, if what I say be not true as to the security of a Mans Person, which is a main thing to be considered in Playing with* Sharps. *I shall insist no longer upon this, it only coming in be the by, only I shall tell you ingenuously, that I had really no other Motive, for giving this small piece to the publick, but as I have before told you, that I thought it might be a means to cause our Youth ply it more earnestly, & so encourage the* Fencing Masters *to bring this Art to a greater perfection if possible; That so Our Youth may be perfected in an Art, of which at present (& really it is a disgrace to our Nation) they are so Ignorant of, it being of so great use to Mankind; But more especially to those who pretend to have the Name of* Gentlemen. *Because, ordinarly they stand more*

in

in need of it then others, and therefore it is moſt proper, that they above all other people ſhould underſtand it, alſo it was upon their account, that I was at firſt moved to writ of this Subject, which I am very ſenſible deſerveth a farr abler pen then mine, to Explain it.

As for the Second, which is, That I put my ſelf to an unneceſſary trouble, in treating of a Subject that hath been already treated of by others, and who 'tis like underſtood this *Art* better then I do. *I ſay it is hard to light on a Subject that hath not been in ſome manner treated of by others, but I only begg that this ſmall work of mine may be compared with others of this kind, and then I am confident you will find a great difference betwixt them and this, for in them (at leaſt in all of them that ever I ſaw) you will find a great many things ill Explained, and almoſt unneceſſary, beſides that there is ſuch diverſitie of* Leſſons, *with their contraries, and ſo many of them, that it is impoſſible without a great deal of pains, and a vaſt memorie to remember them all; whereas in this there is nothing but the very grounds as it were, and the* Leſſons *upon which this Art depends, ſo that I account a Man that underſtands not the* Leſſons *I have here given him, but an Ignorant, becauſe they are in effect the Quinteſcence of this Art; But upon the contrarie, if he underſtand them, and know exactly how to put them in practice, I account him an Artiſt, be-*

Anſwer to the ſecond Objection.

cause once knowing the grounds by which he is to walk, he will of himself find out diversitie of Lessons, *together with their contraries to play upon such as are ingaged against him, which will be of greater use to him then if I should have set him down more, which its like would have Emberassed his judgment, whereas his own are more natural to him; and providing he observe the Directions I shall give him, as good. And for those* Authors who have treated of this Subject before their understanding of this Art better then I do. *I shal not deny it;* First, *because (as I told you before,) I am perhaps more sensible of my own weaknes's then you are.* Secondly, *although I had a better opinion of my self then really I have, yet I have more of good manners then openly either to discommend them, or commend my self; But this much I will say for my self, that what I have here given you in this small Treatise, I am sure will be approven of by all who understand what* Fencing *is; so that I undervalue what Ignorants can say of it, seing it was not for such* Criticizing Ignorants, *that I was at the pains to write; For such Ignorants will endeavour to find faults where there are none, neither are they capable of making any amendement, if there were any, and it is upon that account that I undervalue any thing they can say, either against my self, or against what I have here write.*

But now, Lastly, *The Reason of my* putting it in a Dialogue, and not in a continued Dis-

Discourse, *was that after* I *had thought what would be the easiest Method I could take, for to make those of the meanest Capacitie understand my meaning;* (*which is no small trouble*) I *found this of Dialogue in my Opinion to be the best and plainest;* First, *Because young Beginners, or who ever it be, that is to peruse this Treatise, will understand by the* Scholars *Questions, the Description of the* Lessons *better then if I had only discoursed of them.* Secondly, *the Scholar in his Questions, bringeth in many things very pertinently, and useful to a Beginner, which had I used any other Method, could not have been brought in so to the purpose; But to tell the truth it is a matter of indifference, for this Method I thought best, and therefore made use of it. 'Tis like their may be as many of my Opinion, as of the contrary, but however let not such a trivial Matter as this make you undervalue the Work, for if it doe, it is a signe that neither Dialogue, nor Discourse, would have pleased you.* Answer to the third Objection.

I need make no Apology for my Stile, the Subject of which I treat requiring but a Course, Plain and Easie one, so all that I am to begg of you Gentle Reader, *is that when you are perusing this small Work, you would not be too critical, but if you meet with any thing a miss, which I am hopefull you will not, pass it over, considering the pains I have been at is for your improvement which I am confident will Answer both our Expectations, providing you seriously consider, and observe the Directions which follow.* AD-

ADVERTISEMENT

I Muſt here before I proceed further let you know, that all the Directions for the *Leſſons* which are deſcribed in this following Treatiſe, eſpecially in the *Leſſons Offenſive*, are for one Right handed-Man againſt another, for the *Leſſons Defenſive*, or *Parades* are to be done the ſame way by Left-handed Men as by Right, and therefore the following Directions will ſerve for both, in the *Defenſive part*: but that you may with the more eaſe, whither you be either Right or Left-Handed, underſtand what followeth in the *Offenſive part*, I ſhall here give you ſome few Directions which in my Opinion will make the following Diſcourſe of more uſe to you then otherwiſe it would.

Firſt then, if you are a Right Handed-Man, and are to ingadge againſt another who is Right-Handed, you muſt as near as poſſible obſerve all the following Directions, for the more exact you are in obſerving of them, the better *Sword Man* will you be.

Secondly, if you are a Right-Handed-Man, and are to ingadge againſt one who is

is Left-Handed, you must know that that which is called *within* the Left Handed-Mans Sword, is the distance betwixt his Left-Arm and his Right, when he hath presented his Sword with his Left-Hand, and that which is called *without* or *above the Sword* is that part of his body, which when he holdeth his Sword towards his Right-side is above it the whole breadth of his Body; & you must remember this one general Rule when you are playing against a Left-Handed-Man, (for I think I need give you no other, because by a little practice and experience you will find them out) that when you give in a Thrust *within his Sword* you must give it with your *Nails in Terce*, and let your head lie under your Arm as you give in the *thrust*, when you play the *single Feint at the Head*, see plate 5. figure 2. and when you give it *without the Sword*, then you must give it with your *Nails in Quart*, and *Quart* your head well, see plate 2. figure 2. This direction is just contrary to what ye are to observe in playing against a Right-Handed Man; now what *Quart* and *Terce* are you will find explained in page 4th: so that any other difference betwixt playing with a Right-Handed Man and a Left, you will as I said before with a little practice easily find out

Thirdly,

Thirdly, If you are a Left-Handed Man and are to engage against a Right, then you must also observe the preceeding Direction, which is, *to give the Thrust within the Right-Handed Mans Sword in Terce*, and *without his Sword in Quart*, what *within* and *without the Sword* of a Right-Handed Man is, you will find it explained in Page 5. Any other difference I leave it to your own Judgement to find out, because it would be too Tedious in this place to set them all down, but this one which I have given you is the most important.

Fourthly and *Lastly*, if you are a Left-Handed Man and are To engage against another who is Left Handed, then you must both of you observe the following Directions as exactly as if you were both Right-Handed, and the Truer you play the following *Lessons*, in so much less danger will your Body be of being hitt by a *Contre-Temps*, what a *Contre-Temps* is you have it shewn you in page 9. I doubt not but by thir few lines you will understand the following Directions better then if I had ommited them, especially if you be Left-Handed.

THE

THE ART OF DEFENCE and PURSUIT,

With the Small-Sword.

Described in a Dialogue between a SCHOLAR and a MASTER, of that *ART*.

Scholar.

GOOD morrow Sir, I am glad that I have once found you at home, for I have called several times for you, and till now, could never have the good Fortune to meet with you.

Master.

I am sorry Sir that you should have been at that trouble, but now, seing we have met, What Service have you to command me with?

Scholar.

Sir, I hear you profess the Art of Fencing, and the great love and desire I have for that noble Art, made me desirous to be acquainted, with you, that I might be instructed in it.

Ma. Sir, Seeing your enquiring for me is for that end, I ſhall with all diligence, and plaineſs explain, & demonſtrate to you the principal grounds, requiſite to be exactly underſtood by any who intend, either to profeſs, or underſtand this uſeful Art of defending ones ſelf, with the ſingle Rapier from their Enemy.

Sch. I pray you do ſo, and you ſhall be well rewarded for your pains.

Ma. Sir I do not in the leaſt doubt that.

Sch. Which is the firſt thing then you will ſhew me?

Ma. The firſt thing I intend to ſhew you, is the Diviſion of the Sword.

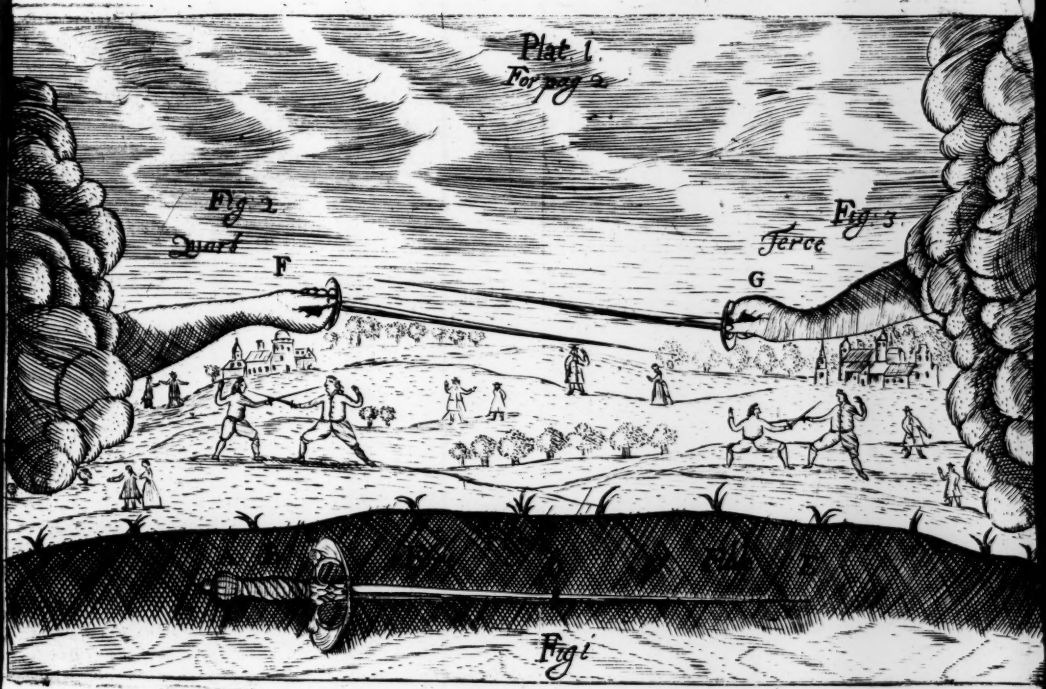
Sch. I pray you let me hear it.

Ma. A Rapier then is Generally divided into two parts, *viz.* The *Hilt.* A. B. C. And the *Blade.* C. D. E. as you have them marked in the firſt figure of the firſt Plate.

The general diviſion of the Sword.

The *Hilt* is divided into three parts, *viz.* the *Pomell*, which is the Little ball at the farr end of the *Hilt*, which in the forenamed figure is marked with the Letter A. and is ſometimes of a round, and ſometimes of an Ovall-ſhape. Its uſe is to keep the reſt of the *Hilt* faſt, and to make a Sword well Mounted, That is to ſay light before the hand, the *Handle* marked B in the

The Particular diviſion of it, and *firſt* of the *Hilt.*


Plat. 1.
For pag 2.
Fig 2.
Quart
F
Fig 3.
Terce
G
Fig 1

the ſame figure, and which is that part you hold in your hand. And the *Shell* which is that part of the *Hilt*, next to the *Blade* marked in the ſame figure with the Letter C. and ſerveth to preſerve your hand ſometimes from a thruſt or blow.

The *Blade* is divided into two parts, *viz.* the *Strong part*, and the *Weak*, the *Fort*, and the *Feeble*, or the *Prime*, and the *Second*. The *Strong*, *Fort*, or *Prime*, of the *Blade* is Meaſured from the *Shell* C to the middle of the *Blade* D, and becauſe it is the ſtrongeſt part of the *Blade* it is therefore made uſe of in *Parieing*, or putting by thruſts and Blowes, the *Weak*, *Feeble*, or *Second* part of the *Blade*, is meaſured from the middle D. to the point E. and being the weakeſt part of the *Blade*, it is therefore made uſe of, in offending, or, in giving thruſts, or blowes, and this much for the diviſion of the Sword. Secondly Of the Blade.

Sch. *What is the next thing you are to ſhew me?*

Ma. The next thing I will doe, will be to Explain ſome termes belonging to this Art, which otherwiſe, might ſeem ſomewhat difficult to you, or any new beginner to underſtand.

Sch. *Which are they?*

Ma. They are theſe which follow.

A Guard.

Is a poſture which a Man putteth his body into for the better defending of himſelf from his Adverſaries thruſts, or blowes. See the Figures of the Second, Tenth, and Eleventh Plates.

To Parie.

Is to put by a thruſt, or blow, ſo that you are not touched with it. As you ſee in the Third Plate where the firſt Figure is pareing the ſecond, or in the three following plates, where the figures giving in the thruſt are *Paried* by the figures oppoſite to them.

Quarte.

When a Man holdeth the Nails of his Sword hand quite upwards, which the 2. Figure of the firſt Plate repreſenteth at the letter F. then he is ſaid to hold his hand in *Quarte*.

Terce.

When a Man holdeth the Nails of his Sword hand quite downwards, which the third figure of the firſt Plate repreſenteth at the letter G. Then he is ſaid to hold his hand in *Terce*.

Within

Within the Sword.

It is that part of your Body which (when your right-ſide is towards your Adverſary) betwixt your Sword, and your left Breaſt, and is marked in the firſt figure of the third plate with the diſtance, A. B.

Without the Sword.

Is that part of your Body, which (when you hold your Sword towards your left ſide) above your *Sword*, the whole breadth of your Body, and is marked in the ſecond figure of the eleventh plate with the diſtance, C. D.

To Approach, or Advance.

A Man is ſaid to *Approach*, *or Advance*, when being out of his Adverſaries reach or at a pretty diſtance from him, he cometh nearer to him.

To Retire.

A Man is ſaid to *Retire*, when being within his Adverſaries reach, he goeth out of it either by ſtepping or Jumping backwards from his Adverſary upon a Streight line.

Meaſure

Meaſure.

Is the diſtance betwixt a Man and his Adverſary, which ſhould be exactly obſerved, that when he is Thruſting at you, You may be without his *Meaſure* or Reach, as the firſt figure of the third Plate is without the Reach of the ſecond figure, and when you are Thruſting at him, that your thruſt may be home, and not ſhort of him when you are at your *Elonge*, as for example, the diſtance betwixt the right foot of the firſt, and the right foot of the ſecond figure of the ſecond Plate, is called the *Meaſure* betwixt theſe two Figures.

To Break Meaſure.

Is juſt as your Adverſary is thruſting at you, ſo to judge the diſtance he is from you as that his Thruſt when he is at his full *Elonge*, may be ſhort of you, becauſe you are out of his *Meaſure* or reach as the firſt Figure of the third Plate, is without the reach of the ſecond Figure, for I ſuppoſe that the firſt Figure, to make the Thruſt of the ſecond ſhort of him, hath *broke his Meaſure*; the way of doing it ſhall be taught you hereafter.

To

To Elonge.

Is to Streatch forward ones right Arm, and Legg, and to keep a clos left Foot. This a Man doth, when he giveth in a Thrust; and when he doth it, he is then said to make an *Elonge*, which is represented by the second Figure of the third Plate.

Respost.

Is when a Man hath given in a Thrust, and before he recovereth his Body receiveth a Thrust after his Adversary hath *Paried* his, then he is said to receive a Thrust upon the *respost* or back of the Parrade, which is the Safest thrust that a Man can give, for it is not possible for him, upon that Thrust to receive a *Contre-Temps*, which shall be immediately explained what is.

Feinting, or, Falsifying.

Is the deceiving of your Adversary, by causing him believe that you are to give your Thrust in one place, when you design really to give it him in another.

Beating.

Is the striking of the *Feeble* of your Adversa-

verſaries ſword with the edge, and *Fort* of yours, either with one hand, or with the help of your left hand, joyned to the *blade* about a foot from the *Hilt*, as in the ſecond figure of the 11. plate, to cauſe the *Beat* have the greater ſpring or force.

Battery.

The difference between *Beating*, and *Battery*, is, that *Battery* is the ſtriking with the edge & *Feeble* of your ſword, upon the edge, and *Feeble* of your Adverſaries, whereas *beating* as I juſt now told, is done with the *fort* of your ſword upon the *feeble* of your adverſaries, and therefore ſecureth your Adverſaries ſword a great deale better then *Battery* doth.

Binding.

Is the ſecuring your Adverſaries ſword, with 8. or 10. Inches of yours, upon 5. or 6. of your Adverſaries.

Caveating, or Diſ-engaging.

Is the ſlipping of your Adverſaries ſword, when it is going to *bind* or ſecure yours.

To

To take time.

Is either never to thruſt, but when you have a fitt opportunity, or otherwiſe it is the thruſting at your Adverſarie juſt as he is making of a *Feint*, or the ſlipping of him and giving him the thruſt when he is either going to *bind*, or *beat* your ſword; as you may ſee in plate 9. where the ſecond figure hath *taken time* upon the firſt.

Contre-Temps.

Is when a man thruſts without having a good opportunity, or when he thruſts at the ſame time his Adverſarie thruſts, and that each of them at that time receive a thruſt.

Quarting upon the ſtreight Line.

Is the keeping very much back of your head and ſhoulders from your Adverſaries ſword, when you are giving in a thruſt *within the ſword*, which is repreſented by the ſecond figure of the third plate.

Dequarting,
Or Quarting off the ſtreight Line.

Is the throwing of your left foot and bo-

dy

dy, backwards off the ſtraight Line towards your Adverſarie, and keeping your right foot faſt, which is repreſented by the ſecond figure of the 9. plate.

Volting.

Is the leaping by your Adverſaries left ſide, quite out of his *meaſure.* Theſe are the terms of Art which ordinarly young beginners underſtand not.

Sch. *Are thoſe all the termes of Art you have to explain to me?*

Ma. Yes theſe are all the termes which I think need explaining, any other being eaſily underſtood without it.

Sch. *What then do you intend to teach me in the next place?*

Ma. Becauſe you are ſtill aſking me that queſtion, and that you may not put your ſelf to the trouble of asking it again, I will ſhew you the method I intend to follow in teaching you this Art. And *firſt* I will teach you how to hold your ſword in your hand, *ſecondly*, how many *Guards* there are, and how you are to ſtand to your *Guard*, *Thirdly* I ſhall explain to you the leſſons defenſive, which are called the *Parade*, *Fourthly* the Leſſons offencive, together

gether with their contraries, by shewing you how they must be played, *Fiftly* I shall teach you how each of the *Guards* are kept & how every one of them is to be pursued, your Adversary keeping any of them, or defended your Adversary pursuing you after you have taken your self to any of them, *Sixtly*, I shall set you down some general rules to be observed, when you are playing either with blunts, or sharps, against those who understand, or against those who are altogether Ignorant of this Art.

Sch. *Sir you have thought upon a very good Method, and I begg that you would be as plain in the discribing of the lessons you are to teach me as possible.*

Ma. Sir I shall to the outmost of my power obey your desire.

Sch. *As to the first then, how am I to hold my Sword in my hand?*

CHAP. I.

Of holding the Sword.

How a Man is to hold his Sword.

Ma. You must hold your Sword after this manner; hold your Thumb upon the broad side of the *Handle* with your Fingers quite round it, as in the second Figure of the first Plat

See Plate 1. Figure 2d.

Plate marked F. and not as ſome do, who put their foremoſt and middle Fingers thorow the two arms of the *Hilt*, thinking that by doing that, they hold their Sword firmer, ſome uſe onely to put their foremoſt Finger through, which the *Spainards* did of old, and many even to this day do it; but both wayes are moſt ridiculous, and dangerous.

Sch. *I think any Man of common ſenſe may perceive that, for when a Man holdeth his Sword in that faſhion, with his Fingers through the arms of the Hilt, he is in danger of having his Fingers broken, if his Adverſary ſhould incloſe with him, and offer to force the Sword out of his hand, for holding it that way he cannot ſo eaſily quit with it, as he ſhould, and therefore will infallibly in my opinion be in hazard of loſing his Fingers, if not his life in the cauſe.*

Ma. Sir, You have found out exactly the hazard that a Man is in, in holding his Sword after that manner, but when you hold it, as I have before told you, you muſt hold it faſt and firm, and not gently, ſo that your Adverſary with the leaſt ſudden *beat* or twiſt may force it out of your hand.

Sch. *What is the hazard if I ſhould hold it looſly in my hand?*

Ma. The hazard of holding it looſly is this

this, that when once you get a habit of holding your ſword ſo, if you ſhould have occaſion to play with ſharps, you will be in hazard of having it ſtruck out of your hand, which may put your life in hazard. This I think a ſufficient reaſon to cauſe you hold your Sword firm in your hand, but not ſo as to weary it.

The Reaſons why a Man ſhould not hold his Sword too looſly in his hand.

Sch. *Indeed it is ſo, and now when I conſider it; Although a Man had not ſuch a Strong reaſon as that you have given me to cauſe him hold his Sword faſt, yet Peoples very laughing at men when they are playing with blunts, becauſe they ſee at every other Thruſt their Flurett beat out of their Hand, ſhould be a ſufficient argument to them to cauſe them hold it faſt, and I my ſelf when I have ſeen them quite with their Flurett ſo eaſily, although I underſtood nothing of this Art my ſelf, yet I thought it very un-handſome, and laughed at them as being as Ignorant of this Art as my ſelf.*

Ma. You had good reaſon to do ſo, and yet I have ſeen ſome who underſtood little or nothing of this Art, *beat* the Flurett out of their Adverſaries hand, although he was very far above their play.

Sch. *What ſhould be the Reaſon of that?*

Ma. The Reaſon why that ſometimes falleth out, is becauſe he that is playing with ſuch an Ignorant, knoweth himſelf to be

That an Ignorant may ſometimes beat the Fluret out of an Artiſts hand, and yet that it is no reflection upon this Art.

be far above his play and therefore truſting too much to his Adverſaries, Ignorance, neglects that which he ſhould, and certainly would moſt if he were playing with one he thought underſtood as well as himſelf, take notice of, ſo that by the leaſt ſudden twiſt or *Beat*; that his Adverſarie giveth his flurett (although more perhaps by chance then Art) he and it is ſeparate, and it is ſometimes for ſuch reaſons as this, that by-ſtanders who underſtand not this Art. Cry it doun and undervalue it as not worth the underſtanding, when they ſee one that getteth the Name of a Sword man, bafled by an Ignorant, never conſidering that it is the others inadvertancie. Therefore, to prevent all ſuch inconveniencies, let a man alwayes hold his ſword as firm in his hand as poſſibly he can, without wearieing himſelf, and then he will be but in little hazard as to that: for I can aſſure him he will but find few unleſs it be ſuch as are very expert in this Art, that will be able to *Beat* his ſword with ſuch a ſpring, as to cauſe it go out of his hand, but let us go to the next thing I am to teach you, which is.

CHAP

CHAP. II

Of keeping a Guard.

Sch. How am I to keep a Guard?

Ma. Before I shew you how to keep a *Guard*, you must know how many there are.

Sch. How many are there?

Ma. There are generally but two *Guards*, *viz.* the *Quart-Guard*, and the *Terce*. But these two *Guards*, are again sub-divided into other *Guards*. General. ly but two *Guards*.

Sch. How?

Ma. The *Quart-Guard* is sub-divided into two, *viz.* the *Quart with a Streight point*, and *the Quart with a Sloping point near to the Ground:* The *Terce* is likewise sub-divided into two, *viz.* The *Terce with the point higher then the Hilt*, and *the Terce with the point lower then the Hilt*, There is likewise another kind of *Guard* (but I have not a proper Name to it,) in which you are to hold your Sword with both your Hands. Now I shall teach you, how all those several *Guards* must be keept when I come Particularly five *Guards*.

come to the Chapter that treateth of them. But becauſe the *Quart Guard with a Streight point*, is moſt commonly made uſe of, I ſhall in this place ſhew you how it is kept.

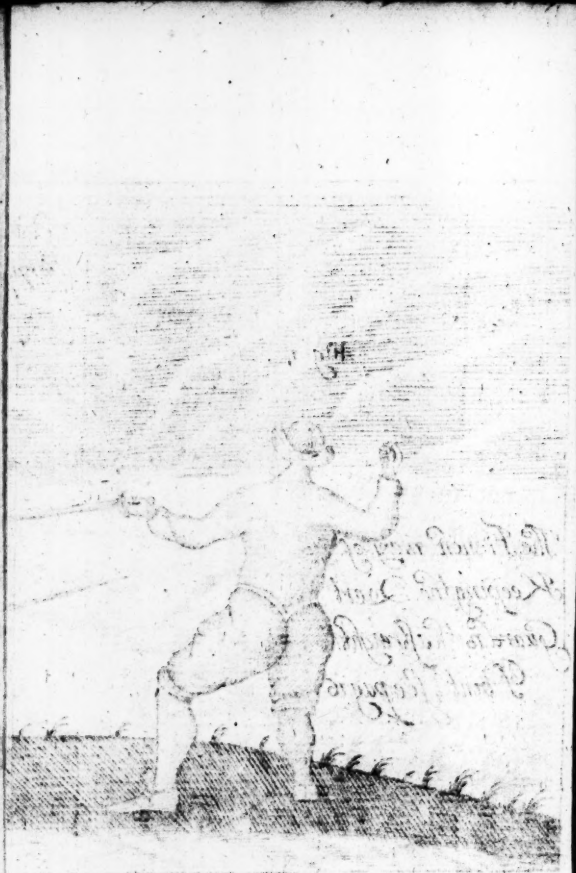
How to keep the *Quart Guard, with a ſtreight point.* See Plate 2. Fig. 1.

And firſt you muſt keep a thin Body which is done by only ſhewing your right ſide to your Adverſary, let your Feet be in a Streight line from him, ſo that when he looketh to your Right Legg, it may hinder him to ſee the left, but let them not be too farr aſunder, for that will make your *Elonge* the ſhorter, nor yet too cloſs, for then you cannot ſtand Firm, but keep them at a competent diſtance, and let the point of your right Foot be turned a little outwards from the Streight Line, but the broad-ſide of your Left muſt look towards your Adverſary, As in the firſt figure of the ſecond Plate.

Sch. *What good doth the turning of my right Toe a Little outwards doe?*

Ma. The turning of your Toe a little outwards from the Streight Line, Maketh you both Stand Firmer, and handſomelyer, you are alſo to ſink with both your Thighs, but your left Knee muſt be a little more Bent then your Right, which is done by leaning a little Back upon your left thigh: when you preſent your Sword, you muſt hold the Nails

Plat 2
For pag 16
Fig: 1
Fig 2
The best way in my
opinion of keeping
the quart guard
with a streight
point see pag: 17
y. of.
Quart.
eight.
pag: 16



Nails of your Sword Hand in *Quart:* (and it is from that, that this *Guard* hath its Name) the *Hilt* of your Sword as high as your right Papp, your Arm muſt be a little bent, For the better purſuing, or for giving in a Thruſt the quicker, and the point of your Sword muſt look towards your Adverſaries Right Side, and about two or three Inches lower then your *Hilt*, your left Hand muſt be held as high as your left Ear, and ſome more then half a Foot from it with the palm of it looking Streight towards your Adverſary, and the points of your Fingers muſt not look upwards, but pointing towards your Adverſary. All which Directions are repreſented to you, by the firſt Figure of the Second Plate.

Sch. *Sir your Directions are ſo plain, that I underſtand them very well, but is their no other way of keeping this Quart Guard?*

The beſt way in my opinion of keeping the *Quart-guard* with a ſtreight point; ſee plate 2. figure 2.

Ma. Yes, that there is, for the way I have been ſhewing you is that which is ordinarly uſed by the *French*, but I ſhall ſhew you a way which is ſomewhat different from it, & which in my opinion is by farr the beſt, & ſafeſt, and it is as followeth: you know in the foregoing *Guard*, you are to ſet your left foot with the broad ſide of it towards your *Adverſary* but in this, you muſt turn your left

toe as farr out as conveniently you can. As in the Second Figure of the Second Plat.

Sch. *What Good doth that?*

Ma. The good it doth is, that of neceſſity it cauſeth you turn out your left Thigh, and therefore maketh your Body ſo much the thinner, for when the Broad ſide of your Foot is towards your Adverſary, you can by no means turn out your left Thigh, and ſo conſequently it will be ſeen, or open to your Adverſary to thruſt at, and therefore in hazard of being wounded, which you would have prevented had you turned out your left Toe; you muſt remember alſo when you ſtand to your *Guard* this way to Sink as cloſs to the Ground with your breech as poſſible, without Thruſting of it out. As in the Second figure of the Second Plate.

Sch. *I am convinced of the Advantage I have in turning out of my left Toe, but I doe not underſtand any advantage I have by Sinking ſo cloſe to the Ground with my Breech as you deſire me.*

Ma. The Advantage you have by Sinking is alſo conſiderable, for when you Sink as I deſire you, that part of your Body which is betwixt the *Hilt* of your Sword & your right thigh is quite covered, which, when you keep your *Guard* after the French way

way is quite discovered and open: You must also remember when you Stand to your *Guard* this way, to bow both your Knees alike, and rest equally with your Bodie upon both your Thighs, as in the Second Figure of the second Plate; you are to keep the rest your Body, according to the Directions I gave you for the French way: At first this *Guard* is a little uneasie, but a little custom will make it become as easie to the Body, as the foregoing Posture.

Sch. *I am now convinced by the Reasons you give me, of the advantage this Latter way hath of the former.*

Ma. Sir I am glad that you both understand my meaning so well, and are convinced by reason, of what is wrong, and what right, for that will incourage me to take the more pains to Instruct you: but you must now to the next thing I promised to teach you.

Sch. *What was that?*

Ma. You see I have taught you how to hold your Sword, and keep a *Guard*, the next thing I promised to teach you was the *Lessons*, which accordingly I will do, now I think the first thing a Man should learn, after that he can hold his Sword, and keep a *Guard* is to defend himself, for certain-

ly it is a great deal more neceſſary, and honourable, for a Man to defend himſelf, and ſave his Enemy if poſſible, then for him either to kill his Enemy and have himſelf likewiſe killed, or, even kill his Enemy, and ſave himſelf, for the deſign of teaching this Art, is not ſo much for to teach a man to offend, as to defend himſelf handſomely, and with eaſe, when it may be his Fortune to be attached, for this Art is called *Fencing*, or the *Art of Defence*. Therefore I think it fitteſt to begin with the Leſſons Defenſive, which are commonly called the *Parade*.

CHAP. III.

Of the Leſſons Defenſive.

Sch. *How am I then to defend my ſelf?*

Ma. Before I ſhew you how to defend your ſelf, you muſt know how many *Parades*, or wayes of defending there are.

Generally but 2 *Parades*.

Sch. *How many Parades then are there?*

Ma: There are generally but two *Parades* the *Parade in Quart* and the *Parade in*

in Terce. but they are again ſubdivided into other *Parades*, to wit, the *Parade in Quart* is ſubdivided into two, *viz.* The *Parade in Quart with the point a little higher then the Hilt*, and the *Parade in Quart, with the point Sloping towards your Adverſaries right Thigh, & a thought without it.* The *Parade in Terce* is likewiſe ſubdivided into two, *viz.* The *Parade in Terce with the point a little higher then the Hilt*, and the *Parade in Terce with the point Sloping towards the Left ſide of your Adverſaries Thigh.* Particularly five *Parades.*

Sch. *You have no other Parades, then thoſe you have named to me, have you?*

Ma. Yes, I have yet another, which although it end alwayes in one of the four former *Parades*, yet there is a great difference betwixt the doing of them, and the doing of it, and I can give no other name to this *Parade* but the *Conter-Caveating Parade*, becauſe, let your Adverſary make uſe of what leſſon he pleaſeth, or thruſt upon what ſide He liſteth, if you make uſe of this *Parade* as you ſhould, you will infallibly meet with his Sword, & ſo croſs all his deſignes the eaſilier, which making uſe of any of the four former, you might find ſomewhat more difficult to doe.

Sch. *I would have you ſhew me why thoſe Parades are called the Quart, and Terce Parades, becauſe I know not for what Reaſon they are ſo called.*

Why the *Parades* are called the *Quart* & *Terce Parades.*

Ma. I ſhall, the Firſt *Parade* then is either called the *Quart Parade*, or the *Parade within the Sword*, becauſe when you put by the thruſt, you put it by upon the *inſide of your Sword*, or upon that ſide the Nails of your Hand look to, and that Side is called *Quart*, *or within the Sword:* ſee the firſt Figure of the third Plate who is pareing the Thruſt of the ſecond Figure with the firſt *Parade in Quart*, and remember alwayes when I deſire you to hold your hand, or Nails in *Quart*, that I mean you ſhould hold your Nailes quit upwards, as in the ſecond figure of the firſt plate marked F. The ſecond *Parade*, is called the *Terce Parade*, or the *Parade without the Sword*, becauſe you put by the thruſt upon that ſide which is *without your Sword*, and as the other is called *Quart*, becauſe it is *within your Sword*, or upon that ſide your Nails look too, ſo this is called *Terce*, becauſe it is *without your Sword*, or upon that ſide the back of your hand looks too. See the ſecond Figure of the 4th. Plate who is Pareing the thruſt of the firſt figure with the firſt P*arade in Terce.* And remember alſo that when I deſire you to hold your hand, or Nails in *Terce*, that I mean you ſhould hold

hold your Nails quite downwards as in the Third Figure of the firſt Plate marked G.

Sch. *Sir I now by this Explanation underſtand you very well.*

Ma. Sir, any doubt you have, or any thing that I ſhew you which ſeemeth difficult to you, mind me of it, and according to my power I ſhall explain it to you.

Sch. *I ſhall not faill to do it, but I pray you ſhew me how I muſt Parie after thoſe five ſeveral wayes.*

Ma. I ſhall ſhew you orderly one by one how you are to do them, you muſt do the firſt *Parade in Quart, with the point a little higher then the Hilt* after this manner, when you are Standing to your *Guard*, and your Adverſary offers to give you a Thruſt home upon that ſide his Sword lyeth, which I ſuppoſe to be *within your Sword*, for this Thruſt is done without *Diſengaging* (which I ſhall explain to you hereafter) and is the plaineſt, and ſimpleſt Thruſt which can be given with the ſmall Sword, and yet a Man will ſometimes be ſurpriſed with it; I ſay when you perceive Him offer to give Home the Thruſt, which is known by looking ſteadfaſtly to the *Hilt* of his Sword, and not as Ignorants doe who look to their Adverſaries eye, for I pray you

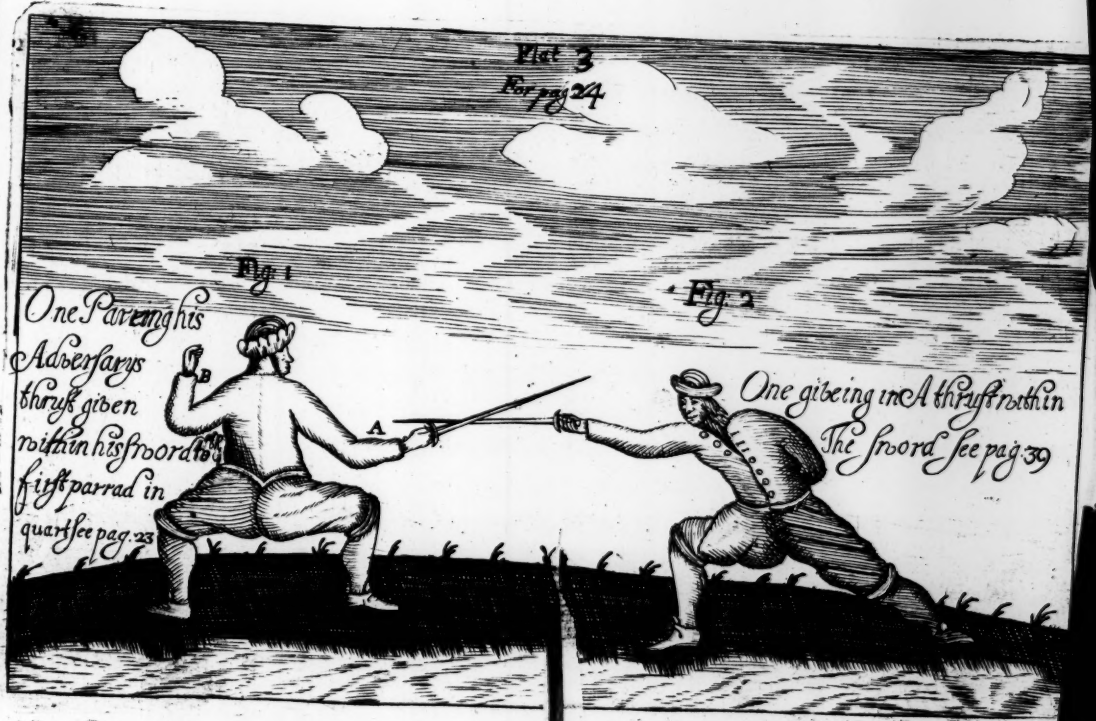
How the firſt *Parade in Quart* is to be done; ſee plate 3. figure 2

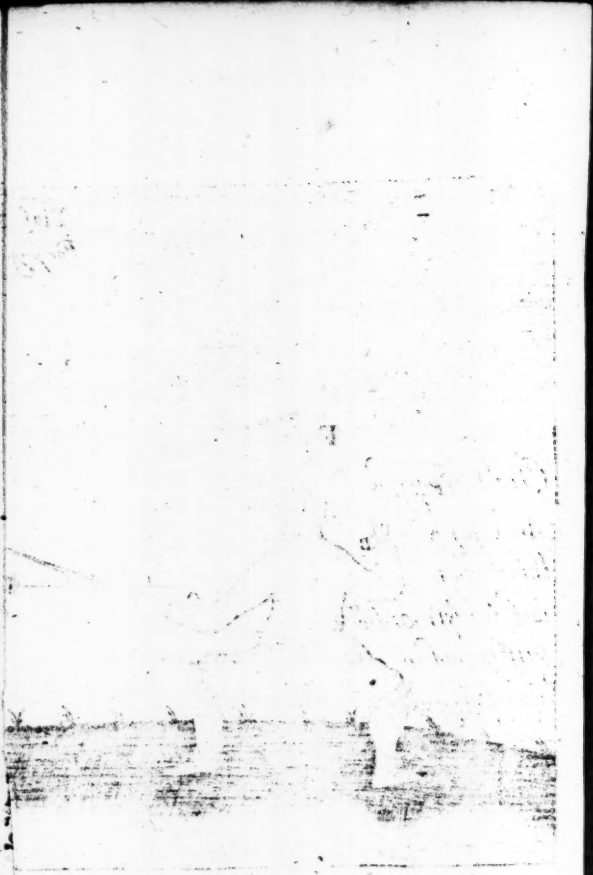
How a man is to perceive the coming in of a thruſt,

you how can a Man Judge, either upon what ſide of the Sword, or when the Thruſt will be given, if he look to the Eye, when he is playing with one that *S*quints, certainly it is very uncertain; and therefore as a moſt certain Rule, and which will never fail you, Look alwayes to the *Hilt* of your Adverſaries Sword, when you expect that he is going to Thruſt. And when you ſee it moving towards you, (which will be in the Twinkling of an Eye, if he that giveth in the Thruſt have a ſwift hand.) You muſt Immediately turn your wreſt, with a little motion of the Arm, but ſo little that it may ſcarcely be perceived, to your Left ſide, and ſo put his Sword by, (alwayes with the *Fort* of yours.) Upon your Left-ſide, Still keeping the point of your *S*word after your *Parade* towards his right Shoulder, which is repreſented by the firſt Figure of the Third Plate who is *Pareing* his Adverſaries Thruſt given *within his Sword*, with the *firſt Parade in Quart*. But I would have you, when you put by your Adverſaries *S*word, to do it with a little *Beat*, or *S*pring towards the Ground, which in my opinion is abſolutely the beſt way of doing this *Parade*. When I ſay a *S*pring, I mean a little *Beat*, and immediately bring your *S*word to it's right

The beſt way in my opinion of doing the firſt *Parade in Quart*.

Plat 3
For pag 24





right Poſture again: when you *Parie* after this way, you muſt not at all turn your wreſt, but keep your hand when you *Parie* in the ſame poſture, as when you preſented your *Sword*, which moſt ordinarly will be neither altogether *Quart*, nor altogether *Terce*, but betwixt the two, becauſe it is painful for a Man to hold his hand long in *Quart*, yet the nearer you hold your hand to *Quart*, the better is it; for there never was yet a Maſter who could in common practice obſerve all the exact directions to an Ace, which I give you, therfore there muſt be always ſome alowance given, but as I told you, the nearer you obſerve them, the better will it be for you, becauſe the Directions I give you are moſt exact.

Sch. *Why think you this laſt way of doing this Parade, better then the former?*

Ma Becauſe it is done with a Spring, and the former is not, ſo that uſing this laſt way as you ſhould, you may often in the *Pareing*, *Beat* your Adverſaries *Sword* out of his hand, which is no ſmall Advantage; alſo this laſt way ſecureth your Adverſaries *Sword* better then the Former doth, if you had a mind to give him a Thruſt upon the *Reſpoſt*, or back of your *Parade*, but as I told you before, you muſt by any means

means remember to bring up your Sword to its right posture again, otherwise your Body would ly too open *without your Sword* for your Adversary to Thrust at. And therefore I say again, by any means forget not the bringing up of your Sword, instantly after your *Beat*, and then I doubt not in the least, but you will rather approve of this last way of *pareing* then of the former.

Sch. *Its very like I may, but in both thir Parades what advantage have I by keeping my Swords point towards my Adversaries right shoulder and not farther aside.*

Ma. The Advantage you have by it is this, that when you keep your Swords point towards your Adversaries right shoulder, after you have *Paried* him, you are readier to go to the *Parade* again if he should offer to *Disengage*, and Thrust upon the other Side, whereas if you keept your Swords point farther aside, you would have a greater way to make with it, if he should Immediately after his Thrust *Disengage*, and Thrust upon the other side, or *without your Sword*, and therefore you would be in Hazard of receiving the Thrust before you could meet with his Sword to put it by, also the keeping of your point, as Streight as possible upon your Adversary when you *Parie*

The advantage a man hath in not letting his Swords point go too far aside when he *parieth.*

Parie in ſome manner aweth him, and hindereth him to thruſt ſo Furiouſly (for fear of his receiving a *Contre-temps*) as otherwiſe he might doe.

Sch. *But why am I to make ſuch a little Motion with my Arm when I Parie. For one would think that the greater Motion one maketh with their Arm the farther they would put by their Adverſaries Sword.*

Ma. You are right, in that you would put by your Adverſaries Sword the farther, as you make the motion of your Arm the greater, but you perceive not the great diſadvantage you have in ſo doing; For do you not ſee? That if you ſhould make ſo great a Motion with your Arm, when you are *Pareing*, you would be in far greater hazard of being hit, if your Adverſary ſhould make a *Feint within your Sword*, becauſe then your Body would be quite diſcovered upon that ſide, upon which he is to give in his Thruſt, which would have been in a manner ſecured, had you made as little a motion with your Arm as I before deſired you, beſides that the making of ſo great a Motion with your Arm, diſordereth your Body, which ſhould be keept in as good a poſture for defence as poſſible.

The diſadvantage a Man hath in making too great a motion with his Arm when he *parieth*.

Sch. *I am now convinced by the Reaſons you give,*

of

of the Advantage a Man hath by making a little motion with the Arm when he is Pareing, as alſo by keeping of his Swords point, as Streight to his adverſary as he can, after that he hath Paried him.

How the 2d. *Parade in Quart* is to be done.

Ma. I am glad of it, but now *Secondly*, you muſt doe the *ſecond Parade in Quart. with the point ſloping towards your Adverſaries right Thigh, and a thought without it*, as followeth; when you perceive that he is Thruſting *within your Sword*, turn the Nails of your hand in *Quart*, with a Stretched Arm, and your hand as high as your Face, ſee Plate 5. Figure firſt. And at the very ſame time you do this, Slop your point as low as your Adverſaries Thigh, and ſo put by his Thruſt with the *Fort* of your Sword upon the *weak* of his. As I told you before in Page twenty four; for if a Man *Parie* right, he muſt alwayes do it, with the *Fort* of his Sword, and not with the *Feible*.

The danger that a Man is in, in not *pareing* with the *Fort* of his Sword.

Sch. Why, may not a Man ſometimes Parie with the Feible of his Sword?

Ma. Yes, but then he runneth the risk of having the Thruſt forced in upon him, which if his Adverſaries Arm, or wreſt, be ſtronger then his, may eaſily be done, and which is almoſt impoſſible to be done, if he hath the *Parade* right, and *Parie* with the

Fort

Fort of his Sword, as he ſhould.

Sch. *I ſee now indeed that there can no Man be ſure of the Parade, if he offer to Parie with the Feible of his Sword.*

Ma. It is very true, and you muſt likewiſe when you make uſe of this *Parade, Quart.* your Head well, and look as it were by the outſide of your Sword.

Sch. *What Advantage have I by Quarting of my Head?*

The advantage of *quarting* the head well.

Ma. The Advantage you have by *Quarting* of your Head, is, that it will hinder your Adverſary to hitt you ſo eaſily in the Face by way of *Contre-temps*, as otherwiſe he might doe.

Sch. *I ſee ſo indeed, but how am I to do the firſt Parade in Terce, or without the Sword, with the point a little higher then the Hilt.*

How the firſt *Parade in Terce* is to be done.

Ma. You are to doe the firſt *Parade in Terce, or without the Sword, with the point a little higher then the Hilt*, after this Manner, when you perceive your Adverſary giving in the Thruſt *without your Sword*, immediately turn your wreſt: (With a little motion alſo of the Arm, as in the firſt *Parade in Quart,*) to that ſide until your Nails be in *Terce*, and ſo *Parie* his Thruſt, ſee Plate 4th. figure ſecond, you muſt remember in this *Parade*, to keep the point of your Sword

Sword, after you have *Paried* him towards his left *Shoulder*, as in the first *Parade* in *Quart* you keep it towards his right, and that for the Reasons shewn you in page. 26. I would also have you to doe this *Parade* with a kind of a Spring, as I told you in the first *Parade in Quart*, and that same very way, as you have it set down to you there, which as I told you before is in my opinion the best way of doing this *Parade*, therefore I pray you to mind it.

The best way in my opinion of doing the first *Parade in Terce.*

Sch. I shall endeavour to do so, seing you recommend it so earnestly to me, but how am I to do the second Parade in Terce, with a sloping point?

Ma. The *second Parade in Terce*, or *without the Sword*, *with the point sloping towards your Adversaries Thigh, and a thought within it*, is done as followeth; when you perceive your Adversarie giving in his thrust *without and below your Sword*, as it were at your arm pit, see plate fifth, figure 2. Immediatly let the point of your sword fall as low as his thigh, & turn your Nails quite round to your right side untill they look from you, and keep your hand as high as your head, and put his thrust by upon your right side, & in the time of your *Parade* let your head lye close almost under your arm. see plate 6. figure 1.

How the 2. *Parade in Terce* is to be done.

Sch

Sch. *What advantage have I by holding my head ſo?*

Ma. As in the ſecond *Parade* in *Quart*, the *Quarting* of your head preſerveth you from being hitt in the face, ſo the holding of your head cloſe under your arm, when you make uſe of this *ſecond Parade in Terce* preſerveth your face from your Adverſaries Scattering, or *Contre-temps* thruſts: you may alſo make uſe of this *Parade in Teree with a ſloping point*, if your Adverſarie ſhould offer to thruſt *without and above your Sword*, by puting by his thruſt upon your left ſide, but then your point moſt not ſlop towards your Adverſaries thigh, but by his right ſide; alſo in *Pareing* this way, you muſt *Quart* your Head well, whereas in the foregoing way, you are to hold it cloſs almoſt under your Arm. This is all, I have to ſay of the *Quart* and *Terce Parades*, either *with the point a little higher then the Hilt*, or *with a ſloping point*, but I muſt tell you, that this laſt way of *Pareing* with the *ſecond Parade in Terce*, *with a ſloping point*, is ſeldom made uſe of except your Adverſarie hath ſo gained the *Feeble* of your ſword, that you could not *Paris* him with the *firſt Parade* in *Terce*.

How a Man is to *parie* with the 2d. *parade in Terce* when his Adverſarie thruſts, *without and above his Sword.*

Sch. *I underſtand thir four wayes of Pareing which*

which you have been ſhewing me very well, but their is yet another, which you call the Contre-caveating Parade, the way of doing it, you have not as yet ſhewn me.

How the *contre caveating Parade* is to be done.

Ma. I am juſt going to ſhew you it, it is the laſt *Parade* I named to you in page 21. and is abſolutly the beſt, and ſafeſt a man can make uſe of, the way of doing it is thus, when you perceive your Adverſaries thruſt coming home *within your Sword*, then Inſtantly ſlop the point of your ſword and bring it up again on the other ſide of your Adverſaries, which will be *without his ſword*, and *parie* his thruſt *without your ſword*, that was to be given *within your Sword*, and in *parieing* neither turn your Nails in *Quart* nor *Terce*, but keep them in the ſame poſture as when you preſented your Sword; this *parade* muſt alſo be done with a ſpring. In like manner if you think that he is to give in his thruſt *without your ſword*, you muſt Inſtantly ſlop your point and bring it up again, upon the *inſide of his Sword*, and ſo *parie* his thruſt that was to be given *without your ſword*, *within your Sword*, this Sloping of your point, and bringing of it up again upon the other ſide of your Adverſaries Sword, muſt be done in the twinkling of an Eye, otherwiſe your Adverſaries Thruſt will

will be home upon you, and ſo your *Parade* will ſignifie nothing: Therefore to prevent the coming in of any Thruſt, make uſe of this *Parade*, or of any other *Parade* you intend to uſe, with as quick a Motion as poſſibly you can, which if you doe, and judge exactly of the coming in of your Adverſaries Thruſt, you will be but very ſeldom hitt.

Sch. I ſee I muſt ſo indeed, but I pray you let me know what advantage this Parade hath of the other four.

The advantage the *Contre-caveating Parade* hath of any other.

Ma. The advantage a man hath in making uſe of this *Contre-caveating Parade* is very great, by what it is when he maketh uſe of any of the four former, becauſe when a man maketh uſe of any of the other four *Parades*, he may be hitt with a *Feint* by Reaſon of his judging that the Thruſt will be given *without the Sword*, when it is deſigned to be given *within the ſword*, or *within the ſword*, when it is to be *given without the ſword*; & ſo although he hath a quick enough *Parade*, and a good Eye, yet you ſee he may be hit by reaſon of his wrong Judging of the coming in of the Thruſt, which would have been prevented had he made uſe of this *Contre-caveating Parade*, for this *Parade* croſſeth and confoundeth all *Feints*, yea not only *Feints*, but in a man-

ner all *Leſſons* that can be played with the *Small Sword*, ſo that certainly it is by farr the beſt and ſafeſt *Parade*, and therefore I would adviſe you, that when once you can make uſe of it, never, (unleſs it be very ſeldom) to make uſe of another, and you will find it to be as I told you, the abſolutly ſafeſt *Parade*, and the *Parade* which ſhould be moſt exactly underſtood, and frequently practiſed, by thoſe who intend to be *Maſters of this Art.*

Sch. *Sir you have convinced me of the advantage a Man hath in making uſe of this Contre-caveating Parade, and therefore I ſhall endeavour never to make uſe of any other, ſeing it is ſo general a Parade.*

Ma. Your reſolution Sir is good, and I am confident if you keep it, you will confeſs that all that I have ſaid, in commendation of this *Parade*, is but little in reſpect of what it deſerveth.

Sch. *I ſhall to the outmoſt of my power endeavour to keep it, but have you no more to ſay of the Parades?*

Ma. No, and what I have ſaid concerning the *Defenſive* part, or *Parade*, I am ſure is ſo plain, and eaſie to be underſtood, that the meaneſt capacity may be able to put it in practice, if the Directions which I have

have given be seriously considered, and observed: we will now proceed to the *Offensive part*, in which I shall endeavour to be as distinct, and easie in my Directions to you, as I have been in the *Defensive*.

The End of the Defensive part, or Parades.

CHAP. 4.

Of the Lessons Offensive.

Sch. *Which is your first Lesson in the Offensive part?*

Lesson 1.

Of Approaching or Advancing.

Ma. My *first Lesson* is of *Approaching*, or *Advancing*.

Sch. *How many wayes are there of Approaching?*

Ma. Two.

Sch. *Shew me how I am to approach these two wayes?*

Ma. The first way then is with a *single stepp* and is done thus, when you are standing to your *Guard*, and your Adversary *without your measure*, so that your Thrust cannot reach him, without *Approaching*, then lift your right foot forewards about a foot, and

How a Man is to *approach* with the *single stepp*.

and immediatly let your left foot follow clos by the Ground, and keeping your left knee bowed, obſerving alwayes at the end of every ſtepp, that your feet be at the ſame diſtance they were at when you firſt preſented your Sword, or rather nearer.

Sch. *Why nearer?*

Ma. You muſt underſtand that in your *approaching* with the *ſingle ſtep* the nearer you bring your feet together, (yea even ſo cloſs that your heels almoſt touch one another) your advantage is the greater, becauſe your *Elonge* will come as much nearer to your Adverſary, as you brought your left foot, nearer to your right.

Sch. *I ſee ſo indeed?*

Ma. And you muſt remember always to Redouble this *ſtepp*, or any other you intend to make uſe of, untill you come ſo near to your Adverſary that you think he is *within your Meaſure*, or that your *Elonge* will reach him.

Sch. *Can a man make uſe of this ſingle ſtepp in ragged Ground.*

Ma. Not eaſily, for this *ſingle ſtepp* is only to be made uſe of in plain Ground, where there is nothing that may occaſion a Man's falling, but the *double ſtepp*, which I am going to ſhew you is moſt proper to be made

The uſe of the *ſingle & double ſtepps.*

made uſe of, in ſtony or ragged Ground, where a man cannot make uſe of the *ſingle ſtepp*, without being in hazard of falling; for with the *double ſtepp*, you may ſtep over a little furrow, or a rickle of ſtones, which is almoſt impoſſible for you to doe, with the *ſingle ſtepp*, without being in hazard of falling, which is as much as your life is worth.

Sch. *Let me ſee how the double ſtepp is done?*

Ma. The *double ſtepp* is done as followeth, you muſt firſt throw your left foot, before your right (By raiſing of your Body a little on your right foot to doe it with the better grace,) about a foot, then bring forewards your right foot again, as farr before the left, as it was when you preſented your Sword, thir two Motions muſt be done immediatly after other, otherwiſe the doing of this *ſtepp*, will appear very unhandſome. Remember when you make uſe of this *double ſtepp*, to keep as thin a Body as poſſible, becauſe the throwing of your left foot before your right, caſts your Body open, and therefore you muſt guard againſt it. You muſt alſo as I told you before redouble this *ſtepp*, according to the diſtance you are from your Adverſary.

How a Man is to *approach* with the *double ſtepp*.

Sch. *Since I now know how this double ſtepp is done*

done, I perceive that it is indeed, propereſt to uſe it in uneven Ground, and the ſingle in a plain field. But which is your ſecond Leſſon?

Leſſon 2.

Of Retireing.

Ma. My *ſecond Leſſon* is of *Retireing.*

Sch. *How many wayes can a man Retire?*

Ma. Three wayes.

Sch. *Shew me them?*

How a Man is to *retire* with the *ſingle ſtepp.*

Ma. The *firſt* is with a *ſingle ſtepp* and is done the ſame way, as you approach with the *ſingle ſtepp*, onely whereas in *Approaching* with the *ſingle ſtepp*, you lift your right foot firſt, in *Retireing* with the *ſingle ſtepp* you muſt lift your left foot firſt, you muſt obſerve the reſt of the Directions given you in *Approaching* with the *ſingle ſtepp.*

How a Man is to *retire* with the *double ſtepp.*

The *ſecond* way is with a *double ſtepp*; and is alſo done the ſame way as the *Advancing* with the *double ſtepp*, only whereas in *Approaching* with the *double ſtepp* you throw your left Foot before your Right *in Retiring with the Double ſtepp*, you throw your right foot backwards, behind your left, the reſt is to be done, as in *Advancing* with the *double ſtepp.*

Sch. *The Retiring with the Single and Double Stepps, is made uſe of, upon the ſame Occaſions and in the ſame Grounds, that the Advancing with*

with the Single and Double Stepp is, is it not?

Ma. Yes, that it is, but the *Third* way of *Retireing* is done by jumping backwards upon the *ſtreight Line:* The Reaſon why I call it the *ſtreight Line* is, becauſe you Jump ſtreight back from your Adverſarie, as it were in a *Streight Line*, for there is play which muſt be played off the *Streight Line*, called *Quarting*, and *Volting*, which ſhall be taught you in its proper place, I ſay it is done by Jumping backwards upon the *ſtreight Line*, with both your feet in the Air at once, but you muſt lift your Right Foot firſt, and after your Jump is done, ſtand to your *Guard* again, unleſs you intend to Redouble your Jump, that you may go farther out of your Adverſaries *Meaſure.*

How a Man is to *retire* by *jumping.*

Sch. *Which is your Third Leſſon?*

Leſſon 3.

Of giving in a Thruſt.

Ma. My *Third* Leſſon is of giving in a *Thruſt*, or making of an *Elonge.*

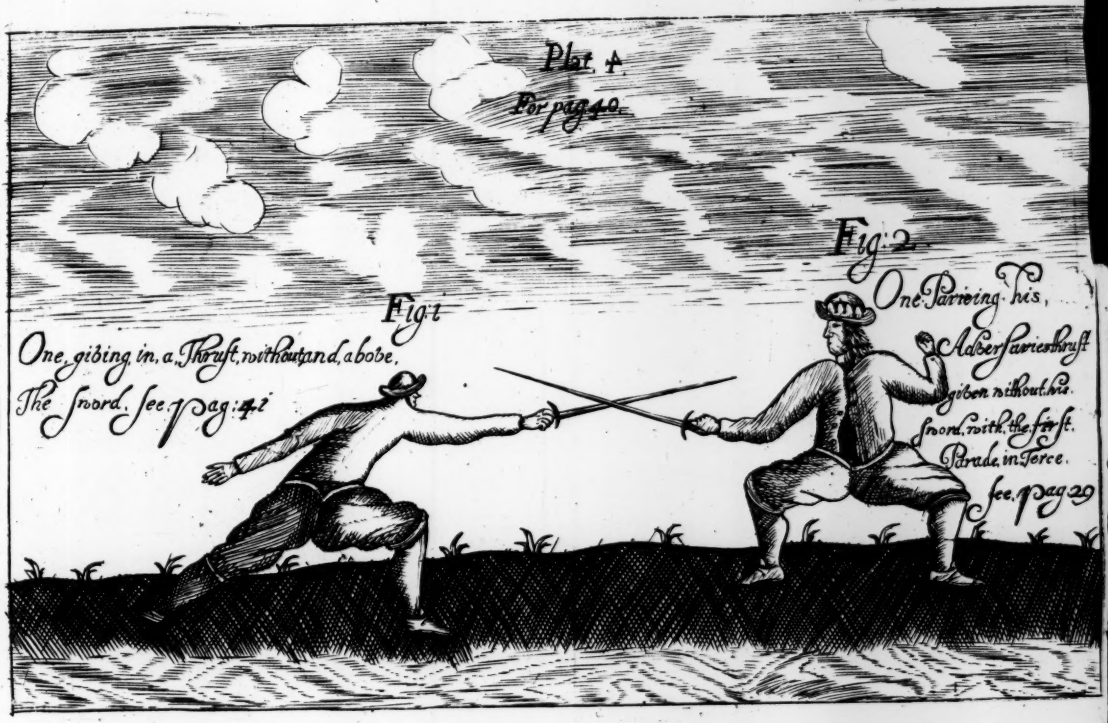
Sch. *How am I to give in a Thruſt?*

Ma. You are to do it thus, when you are ſtanding to your *Guard*, and your Adverſary within your *Meaſure*, your *S*word being preſented either *within* or *without* your Adverſaries *S*word as you pleaſe, but I ſuppoſe

How a Man is to give in a *Thruſt.*

poſe it be *within*, then ſtretch forth your Right Arm, and ſtep foreward with your Right Foot, as farr as you can, keeping the point of it ſtreight forewards, and let the Motion of your Arm begin a thought before you move your Foot. ſee *Plate* 3. figure 2. For a thruſt that is right given, may be compared to the ſhot of a Gun or Piſtoll, for as he that is wounded with the ſhot of a Piſtoll receiveth his wound, before he hear the report of the Piſtol, ſo he that is wounded with a Sword receiveth his wound before he hear his Adverſaries Right Foot touch the ground when he is giving in his *Thruſt*, and the Reaſon of it is, becauſe the Motion of his hand is begun, before that he move his right Foot, but the difference is ſo little, that it can ſcarcely be perceived, but by a very quick Eye, or Ear: when you are at your full ſtretch, keep your left hough ſtretched, and by any means keep a cloſs and couched left Foot, which is done by keeping your left heel and broad ſide of your foot cloſs to the Ground, without the leaſt drawing it after you, the keeping of a cloſs left foot, is one of the Chiefeſt things to be moſt exactly obſerved in all the *Art* of *Fencing*, when you give in your *Thruſt*, throw your left hand behind your back as in *Plate* 3 figure 2.

or


Plat. 4.
For pag 40.
Fig: 2.
One Parrieng his
Adversaries thrust
giben without his
sword with the first
Parade in Terce.
See. Pag 29
Fig: 1
One giving in a Thrust without and above
The sword See. Pag: 41

or ſtretch it out upon your left Side, ſo that your two Arms, Body and *Sword*, make one ſtreight Line from your Adverſary, as in Plate 4. Figure 1. you muſt do this with your left Hand; when you intend not to make uſe of it for a *Parade*, but if you intend to make uſe of it for a *Parade*, then you muſt in the very time of giving your *Thruſt*, throw your left Arm forwards, as far as you can, without diſordering the reſt of your Body, turning the Palm of it from you, by turning down your Thumb, and up your little Finger, as in Plate 6. Figure 2, and ſo *Parrie* his *Thruſt*, if you judged he was to *thruſt* upon the ſame time you *thruſt*; and you muſt remember alwayes when you give in a *Thruſt within the Sword*, to give it with your Nails in *Quart*, and *Quart your Head and Shoulders well*; but when you *Thruſt without the Sword*, then give it with your Nails in *Terce*, and keep your *Hilt* a good deal lower then your *Point*, and your head from your Adverſaries *S*word, and remember as a Generall Rule, that in all *Leſſons* in which you do not firſt ſecure, or *bind* your Adverſaries Sword, you are to *Thruſt* cloſs by the *Weake* of his Sword, with the *Fort* of yours, but the matter is farr different in *Leſſons* where you firſt

first secure your Adversaries Sword, for after your securing, or *binding*, you quite his Sword, and giveth the *Thrust* streight home, without so much as touching it, after you have *bound* it, which shall be taught in it's proper place.

Sch. *But what advantage have I by observing all those Rules, in giving in a Thrust, as when I thrust without the Sword, the holding of my Hilt lower then my Point, and the holding of my Head from my Adversaries Sword; as also the thrusting clos by the Feible of my Adversaries Sword; I pray you let me see, what Advantage I have by observing all those Directions.*

The advantage a Man hath in giving in a *Thrust* according to Art.

Ma. As the *Quarting of your head* when you *Thrust within the Sword*, preserveth you from your Adversaries *Contre-temps Thrusts* in the face. So also doth your *Thrusting* clos by the *Fieble* of his Sword, and the holding of your *Hilt* lower then the *Point*, when you *Thrust without the sword*, as also the holding of your head alwayes to the contrary side your Adversaries Sword is on, preserve you from *Contre-temps*. And observe this as a General Rule alwayes to keep your head to the contrary side your Adversaries Sword is on, upon whatever side you *Thrust*, for this will oftentimes preserve your face from being hitt, when otherwise it would, for a

Man

Man that in giving a *Thruſt* receiveth another at the ſame time, cannot be accounted a *Maſter of this Art*, for this *Art* is called the *Art of Defence*, and therefore the great uſe of it is to Defend ones ſelf, and ſave their Adverſary, (which a Man that is *Maſter of it*, may eaſily doe.) and not to hurt their Adverſary, and have themſelves likewiſe wounded, for any Man that never had a Sword in his Hand can doe that: After that you have let in your *Thruſt*, recover your Body inſtantly to the poſture it was in when you ſtood to your *Guard*, and in the recovering, whither or not you think your Adverſary intends to *Thruſt* upon the *Reſpoſt*, go to his Sword or to the *Parade*, accordingly as you judge he will give in his *Thruſt*, if you think *within the Sword*, then *Parie in Quart*, if *without the Sword*, *then Parie in Terce*, or you may make uſe of the *Contre-Caveating Parade* which if you make uſe of it right will never fail you, let your Adverſary *Thruſt* as he pleaſeth; this recovering of the Body is one of the chiefeſt things in the *Small-Sword*, for many a Man for not recovering of his Body quickly enough, after the giving in of a *Thruſt*, hath received one, which had he recovered his Body quickly he would have ſhuned; Therefore I pray

you

you by any means, mind to recover your Body as quickly as possible after every *thrust*, and when you do recover, go to his Sword and either *Beat* it or *Bind* it, as shall be taught you in it's propper place.

Sch. *I shall, and I also was convinced of the Excellency of this Contre-caveating Parade before, but cannot a Man give in a Thrust unless he observe exactly all the Directions which you have here given?*

Ma. Yes that he may, and not observe one of them, but then his *Thrust* will not be given according to the Rules of this *Art*, and so it cannot be expected, but his Body will be exposed to a great deal of more hazard, then if he had exactlie observed the foregoing directions.

Sch. *Sir you are very farr in the right, but go on to your next Lesson?*

Lesson 4.

Of Caveating or Dis-engaging.

How a Man is to *dis-engage* with his Adversaries Sword.

Ma. My *fourth Lesson* is of *Caveating* or *Dis-engaging*, with your Adversaries Sword.

Sch. *How am I to do it?*

Ma. You must do it thus, when your Sword is presented *within* your Adversaries Sword, and you would have it *without* his

his Sword, you must (keeping your *Nails* in *Quart*,) sloap your Swords point so low, that you may bring it up upon the *outside*, of your Adversaries, this sloaping must be done onlie with the wrest, and not with any motion at all of the Arm.

Sch. *Why so?*

Ma. Because, if you should move your Arm, when you *Dis-engade*, as some Ignorants do, you would discover so much of your Body, in the time of your *Dis-engaging*, that your Adversary would have a very good time to give in a *Thrust*, which he would want, had you only moved your wrest, this sloaping of your *Point* with the wrest, and bringing of it up again on the other side, resembleth somewhat the Motion of the *Contre-caveating Parade*, and it must be done very quickly.

Sch. *It doth so indeed, but is this all I must do, when I intend to Dis-engage?*

Ma. Yes, for if once you can *Dis-engage*, and go from the *inside* of your Adversaries Sword, to the *outside*, and then back again to the *inside*, you will know how to *dis-engage*, and *slip* your Adversaries Sword, as oft as you please.

Sch. *Which is your fifth Lesson?*

Lesson

Lesson. 5.

Of Feinting or Falsifying.

Ma. My *fifth Lesson* is of *Feinting*, or *Falsifying*.

Sch. *How am I to make a Feint?*

Ma. Before I shew you how to make a *Feint*, you must know that there are several kinds of *Feints*.

How many kinds of *Feints* there are.

Sch. *I pray you shew me them?*

Ma. There is then the *Ordinary single Feint* and the *Ordinary double Feint*; the *single Feint at the Head*; and the *double Feint at the head*; *the low Feint*, *single*, *and double*; *the single and double Feint upon Battery*; *Volt-coupe*, *single and double*; all which *Feints* I shall shew you orderly, as I have here set them down how they must be played.

Sch. *I pray you do so, and let your Explanation of them be as distinct, and easie, as possible that so I may the better understand your meaning.*

How a man is to play the ordinary *single Feint, being within distance.*

Ma. I shall, you are to make your *Ordinary single Feint* then, after this manner (I suppose that you are alwayes standing to a *Guard*, before you offer to play any *Lesson*) when you are *within* your Adversaries Sword *disengage* and make your *Feint without*, which is done by giving a beat with your right foot upon the ground, just as you *disengage*,

and

and your Sword upon the *outſide* of your Adverſaries, and inſtantly after you have *diſ-engaged*, if you perceive him anſwer your *Feint*, by offering to *Parie*, *diſ-engage* again, and give him the *Thruſt within the Sword*, ſome uſe to make their *Feint* without any beat with their Right Foot, but I am wholly againſt it, unleſs you were playing againſt thoſe who are expert in this *Art*.

Sch. *What is your Reaſon for that?*

Ma. My Reaſon is this, that if you ſhould give a beat with your Foot, when you are playing againſt ſuch as underſtand this *Art* well, they would immediatly know it to be a *Feint*, and therefore would not anſwer it. Now to make your *Feint*, without any Motion of your Foot to them, is moſt reaſonable, becauſe the making of it, as quick as you can, without any beat of your Foot will cauſe them believe that it is really a *Thruſt*, coming in upon that ſide on which you make your *Feint*, and ſo cauſe them anſwer it, and then youhave your deſign. But the matter is farr different, when you are playing with Ignorants, or with ſuch who are in a manner but juſt grounded in this *Art*, for if you ſhould make a *Feint* to them without giving a beat with your Foot, upon the ground, they would not anſwer

Reaſons ſhewing that a Man ſhould alwayes give a *beat* with his Foot when he is making a *Feint*, except when he is playing againſt great Artiſts.

it

it, not becauſe they ſhould not, (for obſerve this as a Generall Rule, never to anſwer a *Feint*, unleſs you do it upon ſome deſign,) but becauſe they have not as yet come the length of diſcerning ſuch quick play. For your *Feint* without a beat of your Foot with it, would appear to them as no *Feint* at all, becauſe of the quickneſs of the Motion, whereas upon the contrary, if you gave a beat with your *Feint*, you would ſurprize them, and in a manner make them ſtart, when you made your *Feint*, and ſo make them go to the *Parade*, which was your deſign. Sometimes alſo a beat with ones Foot, without any Motion at all of the Sword, will make ſome Ignorants brangle, which is no ſmall advantage to their Adverſary.

Sch: *I am now fully convinced of the neceſſity of Beating with the Foot, except when I am playing as you ſay, with ſuch as are in a manner Maſters of this Art.*

Ma. I am glad you are convinced that what I ſay is true, for that will encourage me to take the more pains to inſtruct you in the reſt of this *Art*, but let us now ſpeak of the *double Feint*.

Sch. *Show me firſt how I am to play the ſingle Feint, being without diſtance.*

Ma.

Ma. You muſt *approach* with your *Feint.*

How the ordinary *ſingle Feint* is to be played, being *without diſtance.*

Sch. And with what ſtepp am I to approach whither with the ſingle or double?

Ma. With the *ſingle*, for if you *approached* with the *double*, you would diſcover your Body too much in the time of your *approaching*, and ſo be in hazard of being hitt by your Adverſary, beſides that the *double ſtepp* is ordinarly never made uſe of, neither in *approaching*, nor *Retiring*, But upon the occaſions I before told you in page 37. where I treated of them.

Sch. I indeed thought otherwiſe, but ſhew me now how I muſt play the ordinary double Feint.

Leſſon 6.

Of the Double-Feint.

Ma. Before I ſhew you how to play it, you muſt know what difference there is betwixt all *Single* Feints and *Double* Feints.

Sch. I am very well ſatisfied that you ſhew me it.

The difference betwixt all *ſingle* and *double* Feints.

Ma. You are then in all *ſingle Feints* to make two Motions, with the firſt Motion you make your *Feint*, and with the next you give in the *Thruſt*, and the Thruſt in all *Single Feints*, (except when you make your *Feint* upon that Side your Sword lyeth,

which is done without *Diſ-engaging*, and is the ſimpleſt of all *Feints*) is given in upon the ſide your Sword lay before you made your *Feint*, whereas in all *Double Feints*, you make 3. Motions, and the Thruſt (Except when you make your firſt Motion on that ſide your ſword was preſented) is given in upon the other ſide, and not in that ſide your Sword lay immediatly before you began to make your *Feint*. This is the difference betwixt *Single* and *Double Feints*.

Sch. *Seing you have ſhewn me the difference betwixt them, pray ſhew me how I muſt play the ordinary Double* Feint?

How a Man is to play the ordinary *double Feint* being *within diſtance*.

Ma. There are then two wayes of playing your ordinary *Double* Feint, for when your Adverſary is *within your Meaſure*, you play it one way, and when he is *without your meaſure* you are to play it another; when you are *within diſtance*, your Sword being preſented *within* your Adverſarys Sword, you muſt *Diſ-engage*, and make your firſt Motion *without* his Sword, and ſtand a thought upon it to ſee if he anſwereth you, by offering to go to the *Parade*, if he do not anſwer you, your *Leſſon* will have no effect, and therefore in ſuch a caſe, you muſt try another: But if he anſwer your firſt Motion, then inſtantly

instantly make your second Motion *within* his Sword, and your Third *without* the Sword again, by giving the Thrust, thir two last Motions must be as quick as possible, and remember at every Motion to give a beat with your Foot, and *Dis-engage* alwayes with your Nails in *Quart*.

Sch. *How am I to play it being without distance?*

Ma. When you are *without distance*, you must first make a Motion to try if he will answer your *Feint*, and if you perceive him answer you, then begin again, and make your first Motion just as you did when you was *within distance* (but you must *approach* with it) and you must make your second Motion, and Third also as you did before.

How the *double feint* it is to be played being *without distance.*

Sch. *Which is your contrary to the ordinary Single and Double Feints?*

Ma. My *Contrary* to them is this, when I perceive my Adversary make use of them against me, I then either make use of the *Contre-caveating Parade*, or otherwise, I keep my Swords point immovable towards his face, with my Arm as stretched as Possible, and when I do that, I recover my Body, by drawing my right Foot clos to my left, & standing as it were upon my tipp-toes; and

The *Parade*, and *contraries* against the ordinary *single* and *double Feints.*

if for all his seeing me do that, he give home the Thrust, then I *Contre-temps* him in the Face, and *Parie* his Thrust with my left Hand, or otherwise when I see him make variety of *Feints*, then in the very time of his making them, I make a half Thrust at him, that is I Thrust but I go not home with it. This will make him go to the *Parade*, and so if I please, I may take the *pursuit*, or when he maketh such variety of *Feints*, I give home a plain thrust as smartly as possible, and in the time I give it, I endeavour to defend my Body from a *Contre-temps* with my left Hand, as in Plate 5. fig. 1. or Plate 6. fig. 2.

That the best *contrary* against *Feints* is the *Contre-caveating-Parade*, also that the making use of the Left-Hand is very necessary.

Sch. But which of these Contraries is the best, and safest?

Ma. In my Opinion the *Contre-caveating Parade*, for if you make right use of it you may defie his *Feints*, but making use of any of the other two *Contraries* you may be hitt, because you trust all to your left Hand. Not that I am against the making use of it, for upon the contrary, I think a Man can never give home a Thrust without being in hazard of receiving a *Contre-temps* (if his Adversary designe it,) unless he make use of his Left Hand, and therefore I advise you never to give in a Thrust but

but when you make uſe of your Left Hand, and if you make right uſe of it, you will find it ſave you from a great many *Contretemps*, which otherwiſe you would have received; But let not this cauſe you truſt all to your Left Hand, and nothing to your *Sword*, for if you do that, it had been better for you that I had not given you the foregoing Advice: Which, nevertheleſs I can aſſure you is very good, if you onely make uſe of it as a help to your *Parade* with the *Sword*, and not alone, for alone it is dangerous, but together with your *Sword* moſt ſafe and excellent.

Sch. *Truely, Sir, I am much of your mind, and I ſhall endeavour firſt to come to a Parade with my Sword alone, and when I am Maſter of the Parade that way, then I think I may venture to make uſe of my Left Hand, without ſpoiling of my ſelf?*

Ma. That is the very Method you ſhould take, for once being Maſter of the *Parade* with the *Sword* alone, you will then find the making uſe of your Left Hand very uſeful to you, and you will I am confident, confeſs that it is of as great uſe to you, as I before told you it would.

Sch. *Its like I may; But which is your ſeventh Leſſon?*

Leſſon

Lesson 7.
Of the Single Feint at the Head.

Ma. My seventh *Lesson* is the *Single Feint*, *a la Teste*, or *single Feint at the Head.*

Sch. *How am I to play it?*

Ma. When you are *within distance* play it after this manner, you may either present your Sword *within* or *without* your Adversaries Sword, if your Sword be presented *without*, make a Motion or *Feint*, at your Adversaries Face, by stretching out of your right Arm a little, and turning your nails upwards towards your Adversarie, when you make the Motion give a beat with your Right Foot, and if you perceive him answer your *Feint*, then instantlie give in your Thrust at your Adversaries Arm-pitt with your Head under your Right Arm, as I shew you in the *second Parade in Terce*, Page 30, and for the same reasons there given, the Motion at the Face, stretching of your Arm, turning of your Nails, and beat with your Right Foot, must be all done together, your Thrust must be given with your Nails in *Terce*, and you must hold your left Hand before you, with the palm of it, looking towards your Right side

How a man is to Play the *single Feint at the Head.*

Plat 5
For pag: 54.

Fig 1

Fig 2

ſide, and that part of your Arm from your elbow to the points of your Fingers muſt ſtand in a manner ſtreight upwards; this you are alwayes to do when you give in this thruſt, to preſerve you from a *Contre-temps.* ſee Plate 5 fig. 2.

Sch. *Why muſt I ſtretch out my Arm, and make my Nails look upwards from my ſelf towards my Adverſary.*

Ma. Becauſe the doing of it defends you from your Adverſaries thruſt, if he ſhould Thruſt *without and above* your ſword, at the ſame time you are making the Motion at his Face.

Sch. *Would I not alſo if I keept my Nails in Quart, when I make that Motion, Parie his Thruſt, if he ſhould Thruſt at the ſame time I am making it?*

Ma. Not at all, for do you not ſee, that if you made your *Feint* with your nails in *Quart*, your Body would be quite open *without and above* your ſword, which making your *Feint* with your Nails in *Terce*, is quite Guarded.

Sch. *I ſee ſo indeed, but how muſt I play this Leſſon, if at the firſt I had preſented my Sword, within my Adverſaries?*

Ma. Juſt as I have been ſhewing you, but you muſt *Diſ-engage* with the firſt Motion.

Sch.

Sch. *And how am I to play it being without diſtance?*

Ma. Alſo juſt as I have been ſhewing you, only you muſt *approach* with your *Feint.*

Sch. *Which is your Contrary to this ſingle Feint at the Head?*

The *Parade* and *contraryes* to the *ſingle Feint at the Head.*

Ma. When I perceive my Adverſary make uſe of this *Leſſon* againſt me, then I either give him the Thruſt *upon time*, which is juſt as he is making his *Feint* at my Face, then I give him the Thruſt at that ſame very time, and that ſame way he ſhould have given it me, or otherwiſe I *Parie* him with the ſecond *Parade in Terce*, or with the *Contre-caveating Parade*, by making half a Circle with it, from my Right to my left ſide, which at laſt, will end in the *ſecond Parade in Quart.* ſee Plate 5. fig. 1.

Sch. *I underſtand you very well, but is their no contraries whereby a Man may win at his Adverſary although he make uſe of theſe Parades, when this Leſſon is played upon him?*

Ma. Yes, for each of theſe *Parades*, have a *contrary*, which you may make uſe of, when you perceive your Adverſary, make uſe of any of thoſe two foregoing *Parades* againſt this *Leſſon.*

Sch. *I pray you ſhew me them?*

Leſſon 8.

Of the Double Feint at the Head.

How the *double feint at the head* is to be played, which is the *contrary* to the firſt *parade* of the *ſingle feint at the head.*

Ma. My *Contrary* to the *firſt Parade*, is called the *Double Feint*, *at the Head*, and is done thus, when you are *within diſtance*, make your firſt Motion or *Feint* at the face as in the foregoing *Leſſon*, then make your ſecond Motion low towards your Adverſaries Belly *without his Sword*, and with the Third Motion give in the Thruſt *without and above* your Adverſaries Sword with the Nails of your Hand in *Quart*, and let your Head, Hand, and Foot, mark every Motion: alſo when you make your ſecond Motion towards your Adverſaries Belly, you muſt hold your Left-Hand as I told you when you was ſhewn to play the *ſingle Feint at the Head* ſee Plate 5. figure 2. when you give in your Thruſt *above the Sword*, you muſt *Quart* your Head well, becauſe you are to give it in with your Nails in *Quart.*

Sch. *Why am I in this Leſſon to give in my Thruſt without, and above my Adverſaries Sword with my Nails in Quart, whereas in all other Thruſts without and above the Sword, I am to give in my Thruſt, with my Nails in Terce?*

Ma.

Ma. The reaſon is this, that after you have made your ſecond Motion, towards your Adverſaries Belly, it lyeth more naturally to your Hand, to give in the Thruſt with your Nails in *Quart*, then in *Terce*, and beſides, you can give in your Thruſt quicker this way then if you ſhould Aim at the turning of your Nails in *Terce*, which if you did, your Body would be open to your Adverſary *within* your *S*word, if he ſhould offer to *Diſengage* and give you a *Contre-temps*, but when you give in your thruſt with your Nails in *Quart*, your Body *within* your *S*word is keept ſecure, eſpecially if you *Quart* your Head well, and make uſe of your Left Hand as in Plate 5. Figure 2.

Sch. *I perceive ſo indeed, but muſt I not when I am without diſtance, or my Sword preſented within my Adverſaries, and intends to play this Leſſon, obſerve your Directions given me in playing the ſingle* Feint, *at the Head, without diſtance?*

Ma. Yes, and *approach* with your firſt Motion.

The *Parade* of the *double Feint at the* Head.

Sch. *How is this Contrary to be Paried?*

Ma. Either with the *Contre-caveating Parade*, or by anſwering every Motion, and ſo you will fall to *Parie* him with the firſt *Parade*, *in Terce*, ſee Plate 4 figure 2.

Sch.

Sch. *Which is your Contrary to the ſecond Parade of the Single* Feint *at the Head* ?

Leſſon 9.

Of the Feint *at the Head, upon the true Parade.*

Ma. My *Contrary* to the *ſecond Parade* is called the *Feint at the Head, upon the true Parade*, and is to be done as followeth, firſt you make your Motion at your Adverſaries Face, and then if you think that he intends to *Parie* you with the *ſecond* or *Contre-caveating parade*, go quit round his Sword, by making as it were a circle with your Sword, and ſo give him in the Thruſt at his Arm-Pit, as in the *Single* Feint *at the Head*, and preſerve your ſelf with your Left-Hand, from a *Contre-temps* as you do in it, ſee Plate 5. Figure 2. And if you be *without diſtance*, *approach* with your firſt Motion.

How the *Feint at the head upon the true Parade* is to be played, which is the *contrary* to the ſecond *Parade*, of the *ſingle Feint at the Head.*

Sch. *I underſtand not what good that going round my Adverſaries Sword doth*

Ma. Do you not ſee that by ſo doing you *Caveat* his ſword and ſhun his *parade.*

Sch. *I now ſee ſo indeed* ?

Ma. You may if you pleaſe make one, two or three circles as your Adverſary followeth

followeth your ſword, untill you have the opportunity of letting in your Thruſt.

Sch. *And how is this Contrary paried?*

The Parade of the *Feint at the head, upon the true parade.*

Ma You may either *parie* it as you do the *ſingle* Feint *at the Head*, or you may make one or two Circles with the *Contre-caveating parade*, untill you meet with his ſword, but if your Adverſary ſtill *Caveat* you, by going about, then make your Circle the *Contrary* way, and then certainly you will meet with his ſword, and ſo prevent the giving in of the Thruſt.

Sch. *Which is your next Leſſon?*

Leſſon 10.
Of the Low Feint.

How the *ſingle low* Feint, is to be played

Ma. My next *Leſſon* is, the *Low* Feint, and when you intend to play it, you muſt remember to have your ſword *without* your Adverſaries, and when it is ſo, make exactly the ſecond Motion of the *Double* Feint, *at the Head*, and give in the Thruſt above as you did in it, & when you are *without diſtance*, *approach* with the Feint, or firſt Motion, and give the Thruſt with the ſecond.

Sch. *May not a Man make a Double* Feint *upon this Leſſon?*

Ma.

Ma. Yes very well, by only making the Motion with which you was to give in your *Thruſt above the Sword*, a *Feint*, and give in your Thruſt as in the *ſingle Feint at the Head*, at your Adverſaries Arm-Pitt, and when you are *without diſtance*, *approach* with your firſt *Feint* or Motion. How the *double low Feint* is to be played.

Sch. *Which is the Parade of this Leſſon?*

Ma. You may *Parie* it either by anſwering every Motion, or otherwiſe make uſe of the *Contre-caveating Parade*. The *Parade* of the *Low Feint.*

Sch. *Have you a Contrary to this Leſſon?*

Ma. Yes, you may when your Adverſary is making his *Low Feints*, *take time*, and give him the Thruſt *above his Sword*, with your Nails in *Quart*, or you may *Quart*, or *Volt*, which I ſhall ſhew you hereafter. The *contraries* to the *Low Feint.*

Sch. *Which is your next Leſſon?*

Leſſon II.

Of Battery.

Ma My next *Leſſon* is called *Battery.*

Sch. Why hath it that name?

Ma. I know no other reaſon for its having that name, but becauſe it is done with a kind of *Beat*. But before I proceed further, I will tel

tell you that there are many Names of *Leſſons* in this *Art*, the meaning of which cannot be eaſily explained in Engliſh, to make the name, and the *Leſſon* anſwer other, and therefore you need not trouble your ſelf to ask a reaſon for their having ſuch Names.

Sch. *I ſhall not; But pray tell me why you have not Engliſh Names to them?*

Ma. I can give you no other reaſon then this, that it is like thoſe who brought this Art firſt to this Kingdom, out of other Countries, have ſtill given the *Leſſons* the proper names, which they had in their own country, and now thoſe *Leſſons* are ſo well known by the ſame names they gave them at their firſt coming to this Kingdom, that they need no other.

Sch. *I think indeed that muſt be the reaſon of it, but how muſt I play this Battery?*

Ma. When you make uſe of this *Leſſon* (for it is a kind of *Beat*) you may preſent your ſword either *without*, or *within* your Adverſaries, if you preſent *within his ſword*, and he *within your meaſure*, you muſt lye with your ſword about half a Foot from his, and when you intend to play the *Leſſon*, give a little ſtroak with the Edge, and *Feible* of your ſword, upon the Edge and *Feible* of your

How the *ſingle Battery* is to be played.

your Adverſaries, and in the very time you give the ſtroake give a beat with your Foot to ſurprize him: if he doth not in the leaſt anſwer your ſtroak by offering to *parie*, give him the Thruſt ſtreight home to his Right Pap, as you give in a plain Thruſt *within the Sword*, remember when you give the ſtroak, to make the Motion only with the wreſt, for by ſo doing you keep your Body cloſs, and doth not diſorder your ſelf.

Sch. *I underſtand you, but if he offer to anſwer my ſtroak, what muſt I doe in that caſe?*

Ma. If you perceive him offer to go to the *parade*, then *ſlip* him, and give him the thruſt *without, and above the ſword.*

Sch. *May not a man make a Double Feint upon this Leſſon?*

Ma. Yes very well.

Sch. *How I pray you?*

Ma. Thus, when you perceive him going to the *Parade*, immediatly *ſlip*, and make your *Feint* in the other ſide, and give in the Thruſt upon that ſide on which you gave the *Beat.* How the *double Botry* is to be played.

Sch. *Muſt I give a Beat with my Foot, at every Motion?*

Ma. You may either give a beat at every Motion you make, or otherwiſe, only

ly at the first, just as you please, and when you are *without distance*, *approach* with the first Motion, and give the *Beat* with the *Feible* of your *Sword*, upon the *Feible* of your Adversaries.

Sch. And how am I to play this Lesson, my Sword being presented without my Adversaries?

Ma. You must observe exactly the same rules, your *Sword* being presented *without your Adversaries*, as you do your Sword being presented *within it*, for you may play this *Lesson* upon any side, without *disengaging*, after you have presented your Sword.

Sch. Which is your Contrary to this Battery?

Ma. My *Contrary* is this, you may either *Parie* it with the *Contre-eaveating parade*, or otherwise, you may meet his stroak, and make a half Thrust at him, which will make him go to the *parade*, and so you become the Pursuer.

The *Parade* and *contrary* to Battery.

Sch. *Which is your next Lesson?*

Lesson 12.

Of Volt Coupe.

Ma. My next *Lesson* is *Volt Coupe.*

Sch. How is it to be played?

Ma.

Ma. You are to play it thus, when your Sword is preſented *within your Adverſaries*, and he *within your meaſure*, make a *Feint* at his Face, with your Nails in *Quart*, and when you do it, give a *Beat* with your Foot, and *Quart* your Head well, and if he anſwer your *Feint* by offering to *parie*, and *parieth* high, then give him the Thruſt in the Belly with your Nails in *Terce*, as in the *ſingle Feint at the Head*, and hold your Left hand that ſame way, to defend your ſelf from a *contre-temps* as you doe in it. ſee Plate 5. fig. 2. How the *ſingle volt-coupe* is to be played.

Sch. *But what if he parie Low?*

Ma. If he *parie* you with the *firſt parade in Quart* and very low, then make uſe of the *Double Volt-coupe*, which is done thus, after you have made your *Feint*, inſtead of giving him the Thruſt in the Belly, you *Slip* his *parade*, and give him the Thruſt *without and above the Sword* which reſembleth ſomething the *Double Battery*, and when you are *without diſtance*, *approach* with the firſt Motion, or *Feint*. How the *double volt-coupe* is to be played.

Sch. *How muſt I play this Leſſon when my ſword is preſented without my Adverſaries?*

Ma. You muſt firſt *Diſ-engage*.

Sch. *Which is your contrary to this Leſſon?*

Ma. It is this, you may either *Parie* it

with the *ſecond Parade in Quart*, or you may *take time*, and give him the Thruſt, that ſame very way he was to give it you, juſt when he is making the Motion at your face or you may *paſs* with your Thruſt, which ſhall be ſhewn you when I come to ſpeake of *paſſing*.

The *Parade* and *contrary* to *volti-Coupe*.

Sch. *You have now deſcribed to me very plainly the Feints, which you told me a little before of: as alſo their Contraries; I pray you now go on to your other Leſſons, and be as plain in the diſcribing of them.*

Leſſon 13.
Of Binding.

Ma. I ſhall, my next *Leſſon* then is the *Binding*, or ſecuring of your Adverſaries Sword, which certainly is the chiefeſt *Leſſon*, belonging to this *Art*. For a Man that can play it exactly, needeth almoſt no other.

Sch. *Becauſe you commend this Leſſon ſo much, I ſhall hear you diſcribe it with the more attentiveneſs, that I may the better underſtand it.*

Ma. You will do well to do ſo, for it is the only ſecure play, belonging to the ſmall Sword.

Sch.

Sch. *I ſhall, therefore I pray you, let me hear how it is done?*

Ma. Take notice to me then, when you keep the *Quart Guard*, the firſt thing that ever you ſhould doe, ſhould be to ſecure or *Bind* your Adverſaries ſword, which if it be well done, you will be but in little hazard of being hurt by him, and it is done after this manner, after your ſword is preſented either *within*, or *without* your Adverſaries, immediatlie overlapp Six, or ſeven Inches of your Adverſaries Sword, with 8: or 10: of yours, the doing of with ſecureth his Sword: this *Binding* muſt alwayes be done with the edge of your Sword, whither it be preſented *within* or *without your Adverſaries*, and immediatlie after you have *Bound* his Sword, give him the Thruſt ſtreight home, keeping a cloſs Left Foot, and remember alwayes when you *bind*, to give a beat with your Foot, and *Bind* with a ſpring, that is to ſay, preſs his Sword almoſt to the Ground, but ſtay not with it, but inſtantlie bring up your Sword again, and give in the Thruſt.

How a man is to *bind*, or ſecure his Adverſaries ſword.

Sch. *I begin to think that when a Man maketh uſe of this Leſſon, he indeed ſecureth his Adverſaries Sword better, and is in leſs hazard*

of being hitt by a Contre-temps, then when he maketh use of any of the preceeding Lessons.

Ma. That is most certain, otherwise I could not have had the confidence, to recommend it so earnestly to you.

Sch. Sir I am oblidged to you, for the pains you take to informe me; but which is your parade against this Lesson?

The *parade* against *binding.*

Ma. The best *Parade* absolutelie against this *Lesson*, is the *Contre-caveating Parade.*

Sch. Which is your contrary to binding?

The *contrary* to *binding.*

Ma. My *Contrary* is *Caveating*, or *Slipping*, and you must do it before your Adversarie feel your Sword, for you must understand, that this *binding* is done by feeling, and not by seing, as the *Lessons* before shewn you are.

Sch. I pray you let me understand this way of playing by feeling.

Ma. It is known thus, when you overlap your Adversaries Sword, if he *slipp* you before you touch his Sword, (which is the feeling of it.) then your offering to *bind* is in vain, because he hath prevented it by *Caveating* your sword, but if you feel his sword before he *Caveat* you, then you may safely give home the thrust, because you did first secure it. Which you knew by your feeling, or touching of his sword, and which you

you, nor no man elſe, could have ſo well diſcerned by your ſight.

Sch. *But what muſt I doe to prevent my Adverſaries ſlipping of my Sword when I am going to ſecure his?*

Ma. You muſt (if you intend to *Bind* his Sword *within*, and he *ſlipp* you) *rebind* his Sword again, either *without*, by making uſe of the *firſt Parade in Terce*, or *within* by making uſe of the *Contre-caveating Parade*, & after you have *rebound* him, give him home the Thruſt, or if you intend to *bind* his ſword *without*, and he *ſlipp* you, then either *rebind* him again *within his ſword*, by making uſe of the *firſt Parade in Quart*, or *without* his ſword, by making uſe of the *Contre-caveating Parade*, and remember that *Binding* or the *Contre-caveating parade*, are only the *contraries* to *ſlipping*, and that *ſlipping* is abſolutely the beſt *Contrary*, either againſt the *Contre-caveating-Parade*, or *binding*.

The *contrary* to the *caveating* or *ſlipping* of the Sword.

Sch. *I underſtand you very well, but may I not play a Feint with Binding?*

Ma. That you may, for you may make the ordinary *ſingle*, and *double Feint* upon it, which reſembleth very near the *ſingle*, and *double Feint* upon *battery*, or you may *bind* his ſword *without*, & give in your Thruſt as you do when you play the *ſingle Feint at the Head*.

Sch.

Sch. *When I am without distance and intends to bind my Adversaries sword, must I not approach with the binding?*

Ma. Yes, that you must.

Sch. *I find this to be a very useful Lesson, and therefore I will endeavour to practise it as much as lyeth in my power, that so I may become master of it.*

Ma. If you do that, I am confident you will confess to me, that what I have said in commendation of it, is far less then it deserveth.

Sch. *It may be so, but which is your Next Lesson?*

Lesson 14.

Of Flancanade.

Ma. My next *Lesson* is called *Flancanade.*

Sch. *How am I to play this* Lesson?

How *Flancanade* is to be played.

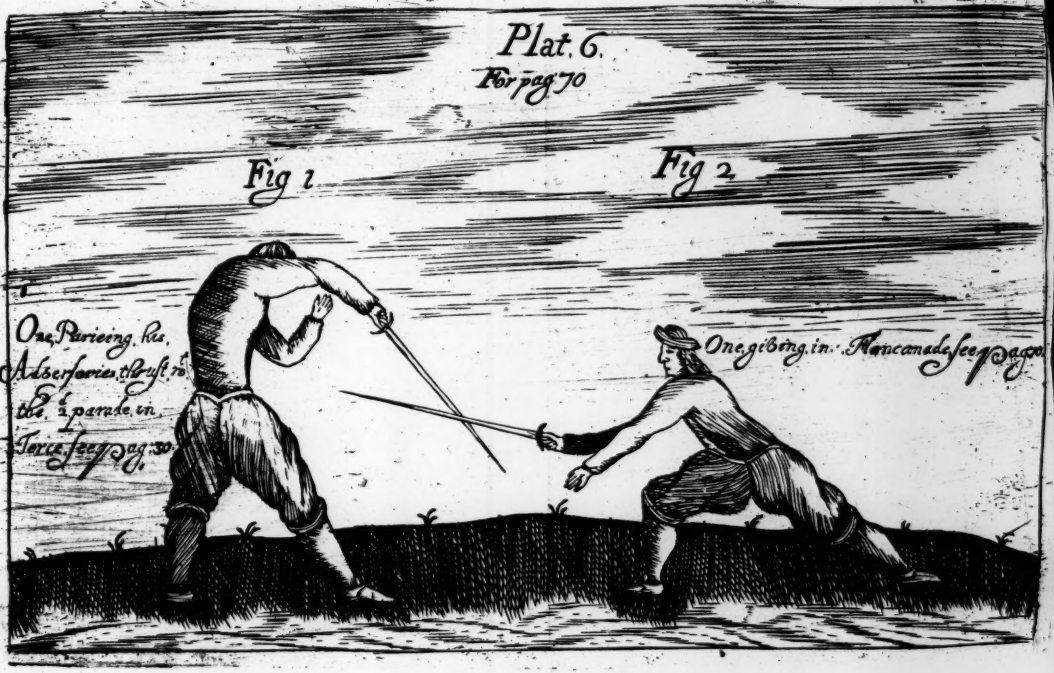
Ma. You must play it thus, (for it is a kind of *binding*) when you have presented *within your Adversaries sword*, then over-lapp his sword *within* with about a foot of yours upon 8. Inches of his, and give him the Thrust in his right Flanck, upon the outside of his sword, and beneath it, with your Nails

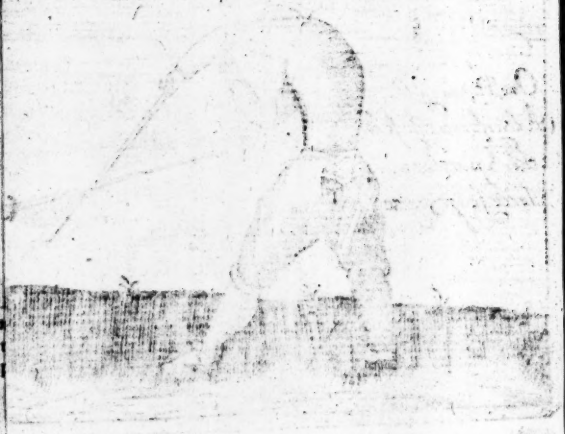
Plat. 6.

For pag 70

Fig 1

Fig 2





Nails sidewise, and when you give in the Thrust, throw foreward your Left-Hand, turning the palm of it from you, and the points of your Fingers towards the Ground, and with it keep off your Adversaries Sword from giving you a *Contre-temps* in the Belly, see plat: 6: Fig: 2. You must also when you give in the Thrust, keep your *Hilt* a good deal lower then your *Point*, the doing of which likewise secureth your Adversaries sword; you must also remember when you overlapp, to do it with the broad side of your blade, and not with the Edge, as you do when you *bind*.

Sch. *What Contrary have you to this Lesson?*

Ma. There are only two *Contraries* to this *Lesson*, the first is by *Parieing*, and the other by *slipping*, and the *Parade* is with the *second Parade in Terce*, when your Adversarie is giving in the Thrust. The *contraries* of *Flanconade*.

Sch. *Which is your contrary to the Parade?*

Ma. If I perceive him offer to *Parie*, then I give him the thrust *without*, and *above the sword*, as in the *double Feint at the Head*, & if he *slipp* my overlapping, then I either make use of *Binding*, or the *Contre-caveating Parade*. The *contraries* to the *Parade* and *slipping* of *Flanconade*.

Sch. *When I am within distance must I not approach, with the overlapping or Binding?*

Ma.

Ma. Yes, that you muſt, and if your Sword be at firſt preſented *without* your Adverſaries, then before you can play this *Leſſon*, you muſt firſt *diſ-engage*.

Sch. *Which is your next Leſſon?*

Leſſon 15.
Of Under-Counter.

Ma. My next *Leſſon* is *Under-Counter*.

Sch. *How do you play it?*

How *under-counter* is to be played.

Ma. It is almoſt played like *Flancanade*, only whereas in it, after you have overlapped your Adverſaries Sword, you give him the Thruſt in his Flank, in this you muſt go quite under his Sword, turning your hand in *Terce*, & bring up his Sword, and give him the Thruſt, as you give it when you play the *ſingle Feint at the Head*, and hold your left hand that ſame very way alſo, as you do in it.

Sch. *Which is your Contrary to this Leſſon.*

The *contraries* to *under-counter*.

Ma. There are alſo only two *Contraries* againſt this *Leſſon*, the firſt is by *Parieing*, and is done by making uſe of the *ſecond Parade in Quart*, when he hath overlapped your Sword, and is giving in the Thruſt, the ſecond

econd is by *slipping*, when he is overlapping our Sword, and giving the Thrust *without* nd *above his sword*, by *De-quarting* or *Quarting off the streight Line*, which shall be shewn ou in its proper place, and is represented by the second figure of the ninth plate.

Sch. *Which is your contrary to this parade?*

Ma. My *contrary* to this *Parade*, is the *feint at the Head upon the true parade*, and my *contrary to his slipping*, is either *binding*, or the *Contre-caveating Parade*, when you are *without distance*, you must also *approach* with your overlapping, and if at first your Sword be prevented *without* your Adversaries, you must before you offer to play this *Lesson disengage*, because this *Lesson* is surer to be played when your Sword is presented *within* your Adversaries, then when it is prevented *without*; for when you have presented *within*, you have the Advantage of overlapping your Adversaries Sword, which in some Manner secureth it, Which you cannot at all do, when you have presented *without*, unless you first *disengage*.

The *contraries* to the *parade*, and *slipping* of *undercounter*.

Sch. *Is this all you have to say of this Lesson?*

Ma. Yes.

Sch. *Which is your Next then?*

Lesson

Lesson. 16.

of Beating.

Ma. My next *Lesson* is, of the *beating* of your Adversaries Sword, with one or both hands.

Sch. *I pray you shew me how that is done?*

Ma. A Man should never offer to make use of this *Lesson*, untill he be almost Master of this Art, because the doing of it disordereth his Body, besides that a Man is in hazard of being hitt, if he should miss his *Beat*, but because you are curious to know how it is done, I shall satisfie you.

Sch. *I pray you do so?*

How a man is to *beat* his Adversaries sword, with one, or both hands.

Ma. You must do it after this manner when you intend to make use of this *Lesson* you must let your Adversaries Sword be *within* yours, & then either only with your right hand, or otherwise, with your Left joyned to your sword about 8. or. 10. Inches from the hilt, as in Plate 11. Fig. 2. (If do it with the greater Force,) *Disengage* and *beat* your Adversaries Sword strongly and smartly, upon the *outside*, with the *strong* of yours, upon the *Feible* of his, and

do it with a ſpring, that is when you *beat*, let not the point of your ſword follow your Adverſaries, but keep your point as near ſtreight towards your Adverſarie as poſſible, the doing of which will leſs diſorder your Body, then if ye followed your Adverſaries ſword, for then your Body would be diſcovered *within your ſword*, and ſo you would give your Adverſarie, an opportunity to thruſt at you, if you hapned to miſs his ſword.

Sch. *I take you up very well, But what ſignifyeth this beating?*

Ma. It is very uſefull, for if you *beat* your Adverſaries ſword ſmartly, and with a ſpring, as I before told you, you will hardly ever fail, either to *beat* it, (unleſs he be all the better skill'd in this Art, and take the more notice to himſelf;) out of his hand, or if he keep his ſword very firme, you may infallibly give him the Thruſt, but remember if you intend to give the Thruſt, to give it upon the *ſtreight Line*, by keeping a Cloſs Left Foot, unleſs you intend to *Paſs* with your *beat*, as I ſhall teach you hereafter. The uſefullneſs of *beating*.

Sch. *Well, but can I never make uſe of this Leſſon, but when my Adverſarie hath preſented his ſword within mine?*

Ma.

Ma. Yes, that you may very well.

The occasions upon which a Man may make use of *beating.*

Sch. *Shew me then upon what occasions I should make use of it?*

Ma. You may doe it upon thir occ
sions, *First*, if your Adversarie offer to gi
in a plain Thrust, either *within*, or, *with*
your sword, then before his Thrust con
home to you, recovering your Body
little, *Disengage*, and *beat* his sword, if
Thrust *within* your sword, *Disengage*, a
beat his sword, upon the *out-side*, and if
Thrust *without*, *Disengage*, and *beat* with
and instantly after the *beat*, give him hom
the Thrust. *Secondly*, if he should offer
make a *Feint*, *within your sword*, then i
mediatly in the time of his making t
Feint, *Disengage*, and *beat* his sword, a
give him home the Thrust. *Thirdly*,
you should offer to make a *Feint within*
sword, and he should *take time*, and Thr
just as you are making your *Feint*, then
stantly *Disengage* and before his Thrust
home at you, *beat* his sword, and gi
him the Thrust, alwayes with a closs L
Foot; this I think as good a time for *Be*
ing of your Adversaries sword this way,
can be, but you must be sure not to m
his sword, for if you do, he is but an ign
rant, if he miss you, And therefore,
thi

think a man should be very Expert in the *Parade*, and judging of his Adversaries *Measure*, before he should offer to make use of this *Lesson*.

Sch. *I am much of your opinion, considering what difficulty there is in playing of it well.*

Ma. I can assure you, the more you practise this *Lesson*, the more you will find out the hazard a man is in, if he happen to miss his Adversaries *Sword*.

Sch. *I believe it indeed, but can a Man never play this Lesson without Disengaging?*

Ma. Yes you may *Beat* your Adversaries Sword, after this same manner, without *Disengaging*, when he offereth to give in a plain Thrust, *without your Sword*, but then your *Beat* hath not such a spring with it, to cause him part with his *Sword*, as when he offereth to Thrust, either *without* or *with your Sword*, and you *Disengage*, and *Beat* upon that time, which certainly is the best.

Sch. *You are in the right now when I consider it. But is their no other way, to Beat the Sword, cause it go out of my Adversaries Hand?*

Two other ways of *beating* the Sword out of a Man's hand.

Ma. Yes, there are yet two wayes which have not as yet shewn you?

Sch. *I pray you shew me them?*

Ma. The *first* way then is done thus, when your Adversary hath his Sword presented

The 1. way of *beating* your Adverſaries ſword out of his hand.

ſented *within yours*, then on a ſudden giv a ſmart *Beat*, with the ſtrong and edge o your ſword, upon the *Feible*, and *outter* edg of his, and let your *Beat* be very ſtrong and quick.

Sch. *Which is your ſecond way?*

Ma. The *ſecond* way is done by a *twiſt* and is juſt done as you play *under-counter*, on

The 2. way.

ly you muſt do it with a ſpring, by throw ing of your point ſmartly up towards you Adverſaries left ſide?

Sch. *What contraries have you to this Beatin of the ſword?*

The *contraries* to *beating*.

Ma. A man muſt of neceſſity either *ſlip* the *Beat*, or otherwiſe hold his ſword ſ faſt, that his Adverſary *Beat* it not out o his Hand. I have no other *contraries* againſ it, but the *ſlipping* is abſolutly the beſt, yo muſt alſo remember that you can neve make uſe of *Beating*, but when you are *with in diſtance.*

Sch. *I ſhall, but is this all you have to ſa of the Beating of the ſword?*

Ma. Yes.

Sch. *Which is your next Leſſon then?*

Leſſon

Leſſon 17.

Of Paſſing.

Ma. My next *Leſſon* is of *Paſſing*, or making of a *paſs*.

Sch. Shew me how I am to do that?

Ma. Before I ſhew you the way of doing it, you muſt know that there are two kinds of *Paſſes*, the *firſt* kind, (and that which moſt properly deſerveth the name of a *Paſs*) is that with which a man goeth quite by, and behind his Adverſary, the *ſecond* kind which is called a *Paſs*, (but improperly,) is that with which a Man goeth only cloſe to his Adverſary, and when he is cloſe at him commandeth his Sword, and this moſt properly is called an *incloſing* or *commanding* of your Adverſaries Sword, and ſhall be the next *Leſſon* I ſhall ſhew you.

What is properly called a *Paſs*.

Sch. Shew me then the way of making a true Paſs?

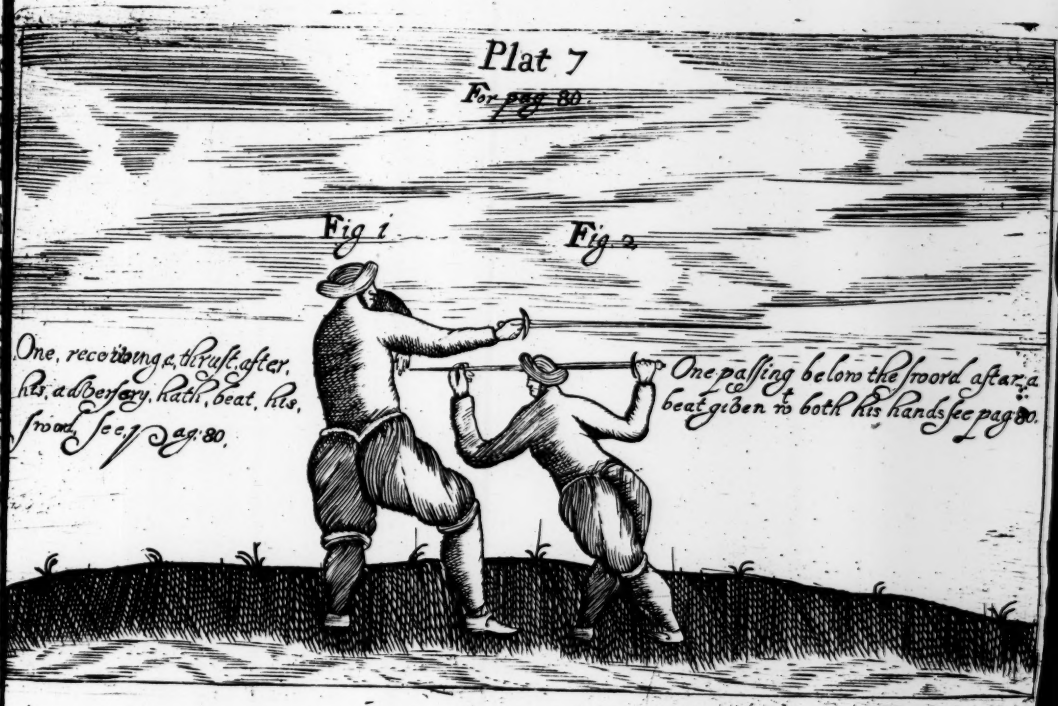
Ma. The true *Paſs* is done by runing quite by your Adverſaries right ſide untill you be behind him, and when you are runing by, give him the Thruſt at his right pap, if you give him the Thruſt *above* the Sword but

How a Man is to *paſs*.

but if you give it him below at his Arm Pitt, then you muſt in the time of you *paſſing* keep your head that ſame very way as you do when you play the *ſingle Feint the Head*, and that to preſerve your Fac from a blow, or joyne your left hand t your *S*word, about half a Foot from th point, and give him the thruſt the very ſam way as it is repreſented by the 2d: figure the ſeventh plate. And when you think yo are farr enough paſt your Adverſary(whic is that if he ſhould turn about to you, yo would be out of his *meaſure*,) You mu then turn about, and ſtand to your ow defence again, and remember alwayes whe you intend to *paſs*, to go quite thorow wit it. And not (if you ſhould chance not t *take the time* exactly,) to ſtop in the midl and offer to recover your Body. For the is farr leſs hazard in going foreward, a though you have not taken the occaſion a together ſo exactly as you ſhould, the to offer to recover your ſelf.

Sch. *Sir I think there is a great deal of reaſo for what you ſay, for when a man offereth to pa it ſurpriſeth his Adverſary, if he go quite thoro with it, although he ſhould miſs the giving the Thruſt, but when a man offereth to paſs, an doth it not freely, it both diſordereth himſel*

an


Plat 7
For pag 80.
Fig 1
Fig 2
One, receiving a thrust after his adversary hath beat his sword, see pag: 80.
One passing below the sword after a beat given wt both his hands see pag 80.

and encourageth his Adverſarie to purſue him the briskyer upon the bak of it, but I pray you, Sir, upon what occaſions am I to make uſe of this paſſing ?

Ma. You may *Paſs* upon the very ſame occaſions that you can *beat* your Adverſaries ſword. (I mean not the two laſt wayes of *beating* of it.) But then you muſt firſt *beat*, and immediatly after your *beat*, *Paſs*, or you may *paſs* without *beating*, with *the ſingle Feint at the Head*, *Volt-coupe*, and *Under-counter*, thoſe are the beſt times which I know for *Paſſing*, but you will by frequent practice know all the occaſions, upon which you may either *Beat*, or *Paſs*, according to your pleaſure. The occaſions upon which a Man may *paſs*.

Sch. *Which is your contrary to paſſing ?*

Ma. If your Adverſarie make uſe of *Paſſing* after his *beat*, then prevent his *Paſſing* by uſing the *contrary* to *beating*, for by preventing his *beating*, you prevent his *paſſing* after his *beat*, but if he offer to *paſs* upon any other occaſion, then the beſt *contraries* I know, are either to *parie* him, or otherwiſe to *break his Meaſure*, or go off the ſtreight Line, as ſhall be taught you here-after. The *contraries* to *paſſing*.

Sch. *Which is your next Leſſon ?*

Lesson 18.

of Commanding the Sword.

Ma. I told you before that my next *Lesson* should be of *Incloſing*, or *commanding* your Adverſaries *S*word.

Sch. *Which way do you that.*

Ma. There are two kinds of *Incloſing*, the *firſt* kind is done, by runing cloſe to your Adverſarie, as it were with half a *Paſs*. Which I before ſaid was improperly called a *Paſs*, the *ſecond* kind is done without runing, Now I ſhall begin with the *Incloſing*, with half a *Paſs* as it were, and ſhew you *Firſt* how that is done, afterwards I ſhall go to the *ſecond* kind, and alſo ſhew you the occaſions you are to take to do it: as for the *firſt* kind then it is done thus, when you intend to *Command* your Adverſaries ſword, or *incloſe* with him, you muſt run cloſe to his right ſide, and take hold of the *Hilt* of his Sword, and not of his Arm, (as Ignorants do,) ſo that their Adverſarie to be in a manner in equal terms with them again, hath nothing to do but to change his

How the firſt kind of *incloſing* as it were, with half a *paſſe* is to be done.

his *Sword*, from his right hand to his Left, and then I pray you for what ſerveth the ſecuring of the hand, ſeing the Sword is not ſecured.

Sch. *Certainly a man ſhould alwayes endeavour to ſecure the Sword rather as the Arm, but I think this a very dangerous kind of Leſſon, for if I ſhould run ſo upon my Adverſarie as you tell me, he hath no more to doe, but to catch me upon the point of his Sword.*

Ma. There will be no fear of that, if you but obſerve the directions which I ſhall give you.

Sch. *Sir to the outmoſt of my power I ſhall, pray let me hear them?*

Ma. They are theſe then which follow, *firſt* when you intend to *Command* or *Incloſe* this way, you muſt try if your Adverſarie anſwereth *Feints*, if he do not anſwer them, then it will be hard to incloſe with him this way, but if he do Anſwer and offereth to go to the *Parade*, then immediatly *Incloſe* with a plain thruſt *within his ſword*, at his belly, by turning the point of your ſword, towards the right ſide of his Belly, for the better reſiſting of his *Parade* if he ſhould meet with your ſword, before that you hitt him, and when you are runing to give your Thruſt, let your Nails be

The wayes a man is to take for to *incloſe* with *half a paſſe*.

Way firſt.

turned in *Teree*. *Secondly*, you may *Incloſe*
Way 2. with an ordinary *ſingle*, or *double Feint:*
Way 3. *Thirdly* you may *incloſe* the ſame way, with
Volt-Coupe. *Fourthly* you may alſo *Incloſe*
Way 4. with *half a Paſſe*, when you have ſecured your Adverſaries ſword *without*, and when you *Paſſe*, carry the point of your ſword, towards your Adverſaries Left pap, as when you give in the Thruſt *within the ſword*, you was to carry it towards the right ſide of his belly, and that alſo for the better reſiſting of his *Parade*, and when you *Incloſe* with this thruſt *without the ſword*, carry your *hilt* low, to prevent his *ſlipping* of your ſword, and giving you the Thruſt, when you are runing to *Incloſe*.

Sch. *I underſtand you, but yet I ſee that a man in making uſe of this kind of incloſing, may be in a great deal of hazard, if he be not all the Experter in this Art.*

Ma. Sir I tell you again that a Man ſhould never offer to play any of thir Difficult *Leſſons*, when he is aſſaulting, untill by practice upon a Maſters breaſt, he hath become Maſter of them.

Sch. *I ſee ſo indeed, but are there no wayes to prevent this kind of incloſing?*

Ma. Yes that there are.

Sch. *I would very gladly know them?*

Ma.

Ma. You may then prevent your Adverſaries *Commanding* of your ſword after this kind, as followeth, *firſt then*, if your Adverſarie maketh uſe of the *Firſt*, *Second*, or *Third* wayes, you may ſhun his *Commanding*, by throwing back your right Foot, and when you do it, *Parie* his *Paſs* with the *ſecond parade in Terce*.

The *contrary* to the *Firſt*, *Second*, and *Third* wayes of *incloſing* with *half* a *paſs* as it were.

But *ſecondly*, if he make uſe of the *Fourth* way, then you may prevent his *Commanding Three* wayes, *Firſt* you may when he is *Paſſing*, if he hath not ſecured your ſword all the better, throw back your right Legg, and *Parie* his *Paſſe* with the *Firſt Parade in Terce*, and in the mean time you may with your left hand ſecure his ſword, *Secondly*, if he hath win the *Feible* of your ſword, ſo that you cannot *Parie* him with the *Firſt Parade in Terce*, then without moving your right Foot, *Parie* him with the *ſecond Parade in Terce*, which I ſhew you in the *Parade* in page 31 if your Adverſarie *ſhould Thruſt without, and above the ſword. Thirdly*, you may prevent him by (juſt as he is going to run) giving him the thruſt, by *de-quarting*, or *quarting* off the ſtreight Line, which ſhall be ſhewn you in its proper place, and ſo I go on to the *ſecond kind of incloſing*, which I told you of.

The *contraries* to the *Fourth* way of *incloſing*, with *half a paſs* as it were.

Sch. *How am I to incloſe after this ſecond kind?*

Ma.

The several occasions in which a man may use the *second* kind of *commanding*.

Ma. There are several occasions in which a man may make use of this *Second* kind of *incloſing*, which is done without runing, as *firſt* if your Adverſarie keep a high point and your ſword be preſented *without* his, & he *within your meaſure*; then with the *Fort* of your ſword, and your Naills turned upwards from you, put up the point of his ſword, and keeping your right foot cloſe, throw forward your left almoſt cloſe to your Adverſaries right Foot, and then ſecure his ſword, as I have before told you.

Occaſion 1.

Secondly, if your Adverſarie keep a low point, then you may overcroſs his ſword, with your *ſtrong* upon his *weak*, and ſo preſſing down the point of his ſword, near the ground, throw forward your left hand, and take hold of his ſword with it, juſt at the *hilt*, and ſo wreſt it out of his hand, when you make uſe of this occaſion, you muſt keep a cloſe left Foot.

Occaſion 2.

Occaſion 3

Thirdly, when your Adverſarie giveth in a Thruſt, *within* your ſword, *parie* him with the *firſt parade in Quart*, and take hold of his ſword that ſame very way you was to do it before.

Occaſion 4.

Fourthly, when your Adverſarie giveth in a Thruſt at you, *without your ſword*, immediatly *Parie* him with the *firſt Parade in Terce*, and in the very time of your *Parade*, throw your left Foot forward

Plat. 8.
For pag 86
Fig 1
Fig 2
One commanding his Adversaries sword by taking the fifth occasion see Pag 87
One commanded by the fifth occasion

The several occasions in which a man may use the second kind of commanding.

Occasion 1.

Occasion 2.

Occasion 3.

Occasion 4.

forward near to his right, and then ſecure his ſword, when you do this, you muſt keep a cloſe Right Foot, and remember alwayes, after you have taken hold of your Adverſaries ſword, to draw back your right Legg, and Arm, and hold your ſwords point to his Breaſt, as in Plat. 8. Fig. 1. So that if he do not immediately yield you his ſword, you may either give him the Thruſt, or ſpare him, as you pleaſe. *Fiftly*, you may *Command* your Adverſaries ſword after this faſhion, which is a very good time for *Commanding*, and that is immediately after you have given in a Thruſt *without the ſword*, and that your Adverſarie hath *paried* it, you muſt then immediately, leap half about to the right, changing your Feet, by putting the Left where the Right was, and the right where the Left was, and in the very time you are changing your Feet, bring your ſword which was under your Adverſaries, quite over your head, and in the mean time you do this, throw your left arme over your Adverſaries ſword and ſo ſecure it, under your Left arm as in Plat. 8. Fig. 1. The changing of your Feet, bringing your ſword over your head, and ſecuring of your Adverſaries ſword under your Arm muſt be all done together, other- Occaſion 5

otherwiſe, the offering to take this occaſion of *Commanding*, will ſignifie nothing. I now go to ſhew you, how you are to prevent a man's taking of theſe occaſions to *Incloſe* with you?

Sch. *Pray do ſo, for I was juſt going to deſire it of you.*

How to prevent the *firſt* occaſion for *incloſing*.

Ma. You may then prevent your Adverſaries *Commanding* of your ſword, as followeth; *firſt* if your Adverſarie ſhould make uſe of the *firſt* occaſion, you may ſhun his *Commanding*, by throwing back your right *Foot*, and in the time you throw it back, give him a blow upon the Left hand; this muſt be done, juſt as he is throwing in his Left Foot to *command*: or you may, when you perceive him offer to *Command*, leape quite out of his *meaſure*. *Secondly*, if your Adverſarie make uſe of the *ſecond* occaſion of *Commanding*, you may ſhun him thus, immediately when he hath overcroſſed your Sword, and you perceive him bringing foreward his left Hand to ſecure yours, either with a leap half about to the right, change your Feet, by putting the left, where the right was, and the right where the left was, and inſtantly take hold of his Sword, and ſo long as you keep it in your hand, hold the point of yours to his

How to prevent the *ſecond* occaſion for *incloſing*.

his Breaſt, you may perceive the advantage, of making uſe of this contrary, providing you take the *right time*, for if you do it right, you not only ſhun his *Commanding* of you, but you at one time both prevent his *incloſing* with you, and you become the purſuer, by *Commanding* of his Sword, whereas he ſhould have *Commanded* yours, but as I ſaid before, you muſt be ſure, to take the *right time*, otherwiſe you will be diſappointed.

Sch. *But what is to be done, if he ſhould catch hold of my Sword, before that I command his?*

Ma. Truely, if that happen you muſt either yeild him your ſword, or if you will not do that, but rather run the hazard of receiving a Thruſt, you muſt inſtantly when you find that your ſword is ſecured, turn your Hand in *Terce*, and ſtrive to ſecure his ſword likewiſe, before that he can get his ſword free of you to harm you, but if you take this method, you muſt do it very quickly.

Sch. *But although I turn my hand in Terce, may not my Adverſary force my ſword from me, before that I can take hold of his?*

Ma. Yes that he may, by only (when you have turned your hand,) drawing your ſword

ſword ſidewiſe out of it, by raiſing of your *Point*, a nd preſſing down your *Hilt*.

Sch. I underſtand all you ſay very well, but only that of taking the right time I underſtand not.

Ma. I ſhall explain it to you then, there are two *times*, *viz.* A *right* and a *wrong*, for the *wrong* I have nothing to do with it in this place, becauſe moſt commonly all people take it, but to take the *right time*, is that which at this time I am to explain to you, and ſhew you upon what occaſions a man is ſaid to take it, there are then *two* occaſions in which a man is ſaid to take the *right time*, *firſt*, when a man hath an opportunity of playing of a *Leſſon*, *commanding*, or giving in a Thruſt, and neglecteth not that occaſion, then he is ſaid to take the *right time*. The *ſecond* is when a man preventeth his Adverſary, by playing the ſame or the like *Leſſon* upon his Adverſary, which his Adverſary deſigned to play upon him, and to make uſe of this *ſecond* occaſion right, a man muſt be ſure to be *before* his Adverſary, that is to ſay, whatever *Leſſon* he deſignes to prevent his Adverſaries *Leſſon* with, he muſt have it played before his Adverſary hath played his, otherwiſe it will be a *Contre-temps*, as for example, if your Adverſary ſhould offer to give you in a *Plain Thruſt*,

The taking of *right time* explained.

Occaſion 1. of taking *right time*.

Occaſion 2. of taking *right time*.

Thruſt, and you in the very time of his giving of it in, ſhould give him a *plain Thruſt*, before that his be home at you, by *Quarting your head, and ſhoulders upon the ſtreight Line*; then I ſay you are *Before* him, becauſe although he purſued firſt, yet you prevented him, and was *Before* him, in ſo far as your Thruſt, was ſooner home at him, then his at you, which had it not been ſo, it would have been a *Contre-temps*, becauſe you would have been hitt, had you not *Quarted* all the better upon the ſtreight Line; In like manner if a man ſhould offer to *command* your ſword, by taking the ſecond occaſion, and you ſhould offer to prevent him, by the *contrary* to it, which I juſt before ſhew you, I ſay, you muſt then have your *Contrary* played, and his ſword *Commanded*, before that he hath yours *Commanded*, otherwiſe you have neither taken the *right time* nor been *Before* him, and therefore your endeavouring to prevent him ſignified nothing. I think *I* have now ſufficiently Explained to you, what the taking of the *right time* is.

Sch. *You have ſo Sir and I underſtand you very well, but I pray you go on in what you was ſaying, Concerning the ſhuning of my Adverſaries commanding my ſword.*

Ma.

How to prevent the *third* occasion for *incloſing.*

Ma. I ſhall, *Thirdly* then, if your Adverſarie ſhould take the *Third* occaſion you may prevent him thus, either by recovering of your Body, before that he catch hold of your ſword, or if he do catch hold of it before that you can recover your Body, you muſt then Inſtantlie turn your hand in *Terce*, and before that he can have the time either to diſarme you, or to get his ſword free of you to *command* you, throw in your left foot & *command* his ſword likewiſe, and then he that is ſtrongeſt muſt carry it.

How to prevent the *fourth* occaſion for *incloſing.*

Fourthly, if your Adverſary take the *fourth* occaſion for *Commanding*, you may either prevent him, by making uſe of the 5*th* occaſion as in Plat 8. fig. 1. & ſo you *command* his ſword, whereas he ſhould have *commanded* yours, or you may when he is throwing in his left foot, & going to take hold of your ſword, immediately throw your Left Foot behind you, towards your Adverſarie, and upon it, as a Center make a whole turn to the Left, and in the time you are turning, clapp the *Feible* of your ſword, under your Left Arm-Pitt, and ſo you both ſhun his *Commanding* of your ſword, and you give him the Thruſt, with your ſword being placed as I told you, in his Left ſhoulder as you are turning, if you do this

Contrary

contrary right, the turn that you make upon your left Foot, will put you quite behind your Adverſarie, and as I ſaid in the very turning, you give him the Thruſt, and after you have given it him, you muſt jump out of his *Meaſure*, and then ſtand to your *Guard* again, By this *contrary* you may ſee how ridiculous ſome people are, in thinking that a Man cannot be fairly wounded in the back, I am ſure, there is no rational Man that will deny the faireneſs of this Thruſt, and yet you ſee it is given at your Adverſaries back.

Sch. *I ſee ſo indeed, and till now, I thought ſo my ſelf, but now I ſee the contrary both of this, and other things, which before I could not, becauſe of my Ignorance, but I think this turning a pretty kind of contrary.*

Ma. It is ſo, but you would take heed that you play it not to your knowledge, upon any who know the contrary to it, for if you do, it is ten to one, but you meet with a reward, for your folly.

Sch. *Why ſo, is their any hazard, in this turning?*

Ma. Yes that there is, for if your Adverſary ſhould but thruſt you off him with his Left-Hand upon your left ſhoulder when you are turning, he may either certainly give

The *contrary* to the preventing of

The 4. occasion for *inclosing* by turning.

give you the thrust in the Back, or cause you fall if he thrust you off him with a little force, and in the mean time trip you with his left Foot.

Sch. *I see now indeed that there is more hazard in the making use of this turning, then at first I thought there was.*

Ma. Sir if you were not convinced with the reasons I give you, that what I say is right, I would think my labour lost: But to the purpose, if your Adversary should offer to *command* your sword, by taking the *Fifth* occasion for *Inclosing*, you may then make use of the *contrary* to the *First* occasion, but you must do it very quickly, otherwise you will not be *Before* him, and so he will have you *commanded*, before that you could prevent him with your *contrary*.

How to preven the 5. occasion for *inclosing*.

Sch. *These are all the contraries to the several occasions a man can have to inclose, or command, are they not?*

Ma. Yes, they are all which I think Necessary to shew you, and therefore I will proceed to my next *Lesson*.

Sch. *Concerning what is it?*

Lesson

Leſſon 19.

Of Breaking of Meaſure.

Ma. It is of *Breaking of* Meaſure, which is a thing as Neceſſary to be underſtood, as any *Leſſon* I have as yet ſhewn you, and it ſheweth a Mans art very much, if he do it neatly.

Sch. I pray you ſhew me then how it is done?

Ma. It is done thus, when you perceive your Adverſary thruſting at you, and you are not very certain of the *Parade*, then *Break his meaſure*, or make his thruſt ſhort of you, by either ſtepping a Foot, or half a foot back, with the *ſingle ſtepp*, for if you Judge your Adverſaries *diſtance or meaſure* well, half a foot will *Break his meaſure* as well as ten Ells: You are to Judge the *diſtance* your Adverſary is from you by *Firſt* conſidering the *Diſtance* his right Foot is from you, *Secondly* the *Diſtance* that there is betwixt his Feet. Now you muſt obſerve thir two *Directions* for although his right Foot be at a reaſonable diſtance from you, yet if his Feet be near to other, then he will reach

How a man is to judge his Adverſaries *diſtance*, or *Meaſure*.

reach you as farr of, as if his right Foot had been nearer to you, and his Feet at a greater Diſtance, becauſe the nearer that his Feet are together, the farther will his *Elonge* reach: this needs no demonſtration, if you will but ſeriously conſider it. So now in Judging of *Diſtance*, there are two things to be obſerved, *firſt* the Diſtance his right Foot is from you, *Secondly*, the diſtance betwixt his Feet, if you obſerve thir two Directions you cannot but judge your Adverſaries *diſtance* exactly, which is a chief point, in the Art of the ſmall Sword, but as I ſaid, after you have Judged it, then to *break* it, you muſt when he is thruſting *break* it according to the *Diſtance* you think he is from you, by either throwing your Body backwards, and drawing your right foot a little to your left, which you muſt keep faſt, this way of *breaking of meaſure*, is ſore for ones back, and is not uſed, but when your Adverſaries Thruſt would not go farr by you; or you may, as I told you before, go back half a foot, a foot, or as you Judge your Adverſaries *Diſtance*, with the *ſingle ſtepp*. This is the moſt ordinary, and, in my opinion, the beſt way of *breaking of meaſure*; or you may *break* your Adverſaries *meaſure*, by Jumping backwards from him

How a man is to *break* his Adverſaries *meaſure*.

him upon the ſtreight line, but this way of *breaking of meaſure* is not much made uſe of, except juſt after you have given in a thruſt your ſelf, becauſe it hindereth extreamly your Adverſaries purſuit upon the *reſpoſt*, and therefore is a great deal more proper to be uſed upon that occaſion, then upon any other, for in the ordinary *breaking of* Meaſure, if people ſhould jump alwayes ſo far out of their Adverſaries reach, people would have really ground to cry out againſt the *breaking of Meaſure*, for it would indeed look too like yielding of ground, which I am very farr againſt, it looking ſome what like cowardlineſs, but upon the contrarie, I am altogether for *Judging of diſtance*, and *breaking of Meaſure*. For I never accompt a Man a compleat Sword-Man, untill he both know how to *Judge diſtance*, and *break Meaſure*, and alſo putteth them in practice, but I am altogether againſt yielding ground, unleſs it be done out of a good deſign which no Coward can do.

Sch. *Sir this is an extraordinary fine Leſſon you have been explaining to me, and I am very much convinced of the uſefulneſs of it.*

Ma. Sir, people may talk what they pleaſe of *breaking of Meaſure*, but I aſſure you, it ſheweth a Man's art, as much as

any thing in all this art I have been explaining to you.

Sch. *Really it doth ſo, and upon that account, I will indeavour to become Maſter of it, but which is your next Leſſon?*

Leſſon 20.

Of Redoubling of Thruſts.

Ma. It is of *Redoubling of Thruſts*, and *Gathering up of your left Foot*, which is to be done thus, after you have let in your Thruſt, and that your Adverſarie hath *broken your Meaſure*, and you at your *Elonge*, keeping your right Foot cloſs, draw your left ſo near to it, that you can either *approach*, or make another *Elonge*, juſt as you pleaſe, and when you *Redouble* or give in another Thruſt, Firſt *Bind*, for it is the ſecureſt way, and then give in your Thruſt, if you can play this *Leſſon* well, you may purſue your Adverſarie, by this *Redoubling*, (although he ſhould *break your Meaſure*) half a paire or more according to your ſtrength, and when you *Redouble*, remember as a general rule, alwayes either

How a man is to *Redouble* his Thruſt, which is the *contrary* to the breaking of *Meaſure*.

to

to *Beat*, or *Bind* your Adverſaries ſword, before you offer to give the Thruſt, for it will preſerve you from a great many *Contretemps*.

Sch. *I think this a very uſeful Leſſon, for I perceive it is juſt the contrary to retireing, or breaking of meaſure, which is a great preventer of all thruſts.*

Ma. It is ſo, and if you learn not to do this *Redoubling* exactly, your Adverſary may many a time ſhun your thruſt, which (had you known how to *Redouble*) he might certainly have gotten.

Sch. *I perceive ſo indeed, but ſhew me your next Leſſon?*

Leſſon 21.

Of raiſing or gathering up of the ſword.

Ma. My next *Leſſon* is of *Raiſing* or *Gathering* up of your Adverſaries ſword, and I do it thus, when my Adverſary either preſenteth his ſword, with a very low point, ſo that I cannot eaſily *bind* it, or that he maketh uſe of the *Quart Guard*, *with a ſloping point near to the Ground*, then I preſent my

How a man is to *raiſe*, or *gather up*, his Adverſaries ſword,

when the point of it is ſloping towards the ground.

ſword *within* his, and brings his up with the edge of my ſword, not farr from his point, and when I have *raiſed* it as high as my middle then I *bind* him in the *outſide*, and ſo I give him the thruſt, either ſtreight home *without his ſword*, or I make a *Feint without*, and give the thruſt *within*, you muſt know that this *raiſing* and *binding* of my Adverſaries ſword, is done with two Motions, with the *firſt* I bring up his ſword, and with the *ſecond* I *Bind*, when you are *without diſtance*, you muſt *approach* with the *raiſing* or *gathering* up of the ſword,

The *contrary* to the *gather*, *ing up* of the ſword.

Sch. *Is this all you have to ſay of this Leſſon?*

Ma. Yes, only that the *contrary* to it, is *ſlipping.*

Sch. *Which is your next Leſſon?*

Leſſon 22.

Of Quarting and Volting.

Ma. My next and laſt *Leſſon* is called *Quarting* and *Volting*, and is to be played *off the ſtreight line.*

Sch. *I intreat you ſhew me how this leſſon is to be played?*

Ma.

Plat, 9
For pag: 100.
Fig 1
Fig 2
One making the lone feint see pag: 60
One Departing or quarting off the streight line
see pag: 101

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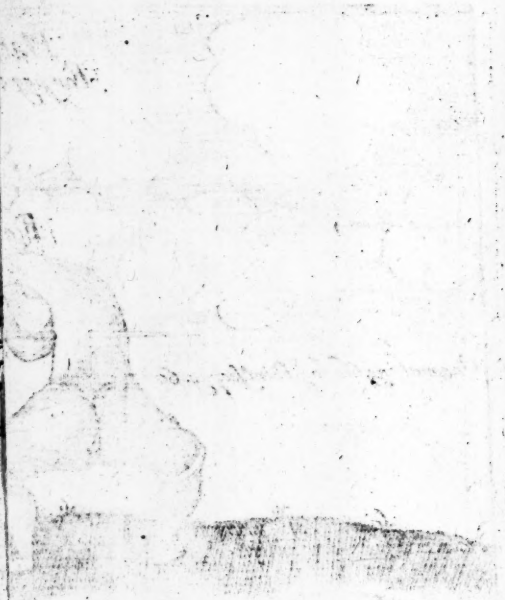


Ma. You must play it after this manner, you may either only *Quart*, or *Volt*, or *Quart* and *Volt* immediatly after other, if you only *Quart*, you must when your Adversary offereth to bind your sword without, immediatly before he touch your sword, give him the thrust, by *slipping* him, and in the very time you *slipp* him, throw your left foot behind you off the streight line backwards towards your adversary, & give him the thrust at his breast, by keeping your right legg close and stretched, this is called *Dequarting* or *Quarting off the streight line*; see plat: 9. fig: 2: and if you intend to *Volt*, you may either take the same verie time, or when he is going to *Bind you within*, but this time is not so safe as the former, or you may *Volt* after you have *Bound* his sword, this is a verie good time, but whatsoever time you take, you must *Volt*, or leap with both your feet in the Air at once, quite by your Adversaries left shoulder, and in the time you *Volt*, *Quart your head well*, to prevent a *Contre-temps*, and give him the thrust at his left pap, and *Volt* quite out of his *Measure*, and then stand to your *Guard* again, and remember when you either *Quart* or *Volt*, alwayes to make use of your left hand for fear of a *Contre-temps*. But if you intend to *Quart*, and *Volt* immediatly

How a man is either to *Quart* or *volt*, or to *Quart and Volt* immediately after other, as also the times in which a man may make use of them.

atly after other; then you must first *quart* as I have shewn you, but give not your thrust with your *quarting*, and afterwards *volt*, I say you must first *quart*, and secure his sword *within*, by *binding* in the verie time you *quart*, and immediatly after give him the thrust at his left Pap, by *volting* as I told you, now the propereſt time, of *Quarting*, and *volting*, immediatly after other, is when your Adverſary giveth in a thruſt *within your Sword*, or when he goeth to *bind* your Sword *without*, then immediatly you *Quart*, and with the *Quarting ſecureth* and *Parieth* his thruſt as it were, although the *Quarting* of it ſelf ſhuneth it ſufficiently, yet it is farr ſurer first to *ſecure* his Sword, in the time you *Quart*, and then with your *volt* you give the thruſt, as I before ſhew you.

Sch *I ſee this is a difficult Leſſon, and ſhould not be played, but when one hath a verie fair opportunity for in playing of it, a man throweth his body wholly open to his Adverſarie.*

Ma Sir your obſervation is good, and I am glad to ſee you reflect upon the ſecurity, and hazard a man may be in when he maketh uſe of ſuch, and ſuch a leſſon, for it is a great ſigne that you will reap advantage, from what I have at preſent

ſent been teaching you.

Sch. I pray you if you have a Contrary to this Quarting and Volting, ſhew me it?

Ma. There is no other *contrary* to this *Leſſon*, but when you perceive that your Adverſary is either going to *quart*, or *Volt*, to *Rebind* him *without his ſword*, by making uſe of the *contre-caveating-Parade*, and give him the Thruſt ſtreight home, or you may *take time* and *Volt* upon him. The *contrarie* to *quarting* and *volting*.

Sch. And are you now Sir at an end with your Leſſons?

Ma. Yes.

Sch. But have you no more to ſay, before you go on to the purſuing and defending of the ſeveral Guards?

Ma. No, for although there might be a great deal more ſaid, yet I think what I have taught you, ſufficient to make you a Maſter of this Art, providing you practiſe it exactly, for the *Leſſons* which I have ſhewn you, are thoſe upon which this Art depends, ſo that a Man that can once play them exactlie, in my opinion needeth no other, beſides that a Man when once he knoweth the common grounds, may according to his own fancy, invent very good *Leſſons*, together with their *contraries*, for his own practice, for all *Leſſons* that can be

be invented, depend upon thir that I have been ſhewing you.

Sch. *Sir I think there is a great deal of reaſon for what you ſay, but now let us go to the ſeveral Guards, and ſee how they muſt be purſued and defended*

CHAP. V.

How the ſeveral Guards, are to be keept, purſued, and defended, and

First,

Of the Quart Guard with a ſtreight point.

Ma. I ſhall begin then with the *quart guard with a ſtreight point*, for a man that can *purſue*, or *defend* well upon that *Guard*, will eaſily *purſue*, or *defend*, upon any of the reſt: Now becauſe I have ſhewn you already in the beginning of our diſcourſe, in Page 16. and 17. How this *Guard* was to be *keept*, I ſhall not in this place trouble you with the repetition of it, but ſhall refer you to the Page and Plate wherein it is deſcribed. *viz.* Page 16. and Plat. 2. Fig. 1. or 2. but for my own part I preferr the ſecond figure of the ſame Plate farr before the firſt but you may take your choiſe of either.

Sch. *You ſay well Sir, but how am I to purſue*

ſue this Quart Guard with a ſtreight point?

Ma. Before I ſhew you how to *purſue* it particularly, you muſt know that all *Guards* as well as this, are Generally *purſued* by either, *Falſefying*, *Binding*, *Beating*, or a *Plain Thruſt*, now if you intend to *perſue* your Adverſary, he keeping this *Quart Guard with a ſtreight point*, you may *firſt* try him with *Feints*, and if you perceive that he anſwer your *Feints*, then you need make uſe of no other *Leſſon* againſt him, but if he do not anſwer your *ordinary ſingle*, and *Double Feints*, then try him with your other *Feints*, *viz.* the *ſingle*, and *Double Feint at the head*, *Battery ſingle*, *and Double*, or *volti-coupe*, and if you ſee that none of thoſe *Leſſons* will have effect; the *ſecond* purſuit you muſt make uſe of, muſt be by *Binding* of his ſword, for if you can do that well, you will force Thruſts upon him, whereas by the former, you ſtrive firſt to deceive him, and then to give him the Thruſt, *Thirdly* you may purſue him by *ſtriking* of his ſword, with one, or both your Hands, and either give him the Thruſt with a cloſs left Foot, or if you ſee a fit oppurtunity *Paſs* immediatly after your *ſtroak*, & either give him the Thruſt, or *Command* him: *Fourthly*, if he *ſlipp* you when you are either going to *Bind*, or

How the *Quart Guard, with a ſtreight point*, is to be *Purſued.*

or *Beat* his ſword, then immediatly *Rebind* him by making uſe of the *Contre-caveating-Parade*, *Fifthly*, you may try him with all ſorts of *Leſſons*, and what *Leſſons* you find have moſt effect, thoſe uſe moſt frequently againſt him, if he *Break your Meaſure*, then *Redouble* your Thruſt again, and what ever *Leſſon* you deſign to play upon him, by any means remember to have a care that he *take not time upon it*, you would mind this *Rule* well, for it is of great importance to a ſword Man, I might fill a Volume with the deſcription of *Leſſons* with their *contraries*, together with their *contraries*, as alſo with the *contraries* of thoſe *contraries*, all which would in a manner ſignifie nothing to you, but to Embaraſſe your Judgement. Therefore I think what I have ſaid to you, concerning the *Purſuit* of this *Guard* ſufficient, ſeing you underſtand all the *Leſſons*, and may make uſe of any of them as you think fit.

Sch. *I think Sir you are in the right, for if a Man once know the grounds, he may eaſily of himſelf invent Leſſons, to win at, and croſs his Adverſarie.*

Ma. 'Tis very true he may ſo, and it is upon that account, I have cut my diſcourſe ſo ſhort, thinking any more concerning

cerning the Purſuit of this *Guard* altogether unneceſſary.

Sch. *But how am I to defend my ſelf, if my Adverſarie ſhould purſue me, I keeping this Guard?*

Ma. You muſt *Defend* your ſelf two wayes, either by *parieing*, or by uſing *contraries* to the *Leſſons* your Adverſarie playes upon you, if you intend to *Defend* your ſelf by *parieing*, which certainlie is the beſt way, when once a Man is Maſter of it, then uſe any of the *five Parades* I ſhew you in the *Defenſive part* according to your diſcretion, and Judgment, but if you intend to uſe *Contraries*, then make uſe of the *Contraries* which belongeth to the *Leſſons* you Judge your Adverſarie is to play upon you, the which *Contraries* you know, all alongſt, I have ſet down, immediatelie after the *Leſſons* they belong to, and therefore, I think a repetition of them in this place, altogether unneceſſarie, ſeing it is but your pains to look back to the pages, where they are ſet down, and that you may make uſe of them according to your Judgement, and pleaſure.

How a man is to Defend himſelf upon the Quart Guard with a ſtreight point.

Sch. *It is ſo, but which is your next Guard?*

Secondly

Secondly

Of the Quart Guard, with the point ſloping near to the ground.

How the *Quart Guard, with a ſloping point,* is to be *keept.*

Ma. My *ſecond Guard, is the Quart Guard, with a ſloping point*, and is to be keept thus', you muſt ſtand a'great deal ſtreighter then you did in the *Quart Guard, with a ſtreight point*, and you muſt ſlop the point of your ſword within half a Foot of the ground, or nearer if you pleaſe, your *Hilt* as low as your fore pocket, with a bent Arm, and your Nails betwixt *Quart*, and *Terce*, you are in this *Guard* to make uſe of your left Hand, and therefore to make uſe of it with the more eaſe, it will be fit to advance your left ſhoulder, almoſt as farr forward as your right, and keep in your belly well, and out your breaſt, and hold your left Hand, as high as your Head, juſt as one doth that puteth up his Hand, to ſave the Sun from his Face, but whereas he holdeth his cloſs to his brow, yours muſt be held ſomewhat more then half a Foot from it, this is a very *Open Guard*, but yet very ſurpriſing to thoſe who know not how to *Purſue* it. See Plat. 11. Fig. 1. Sch.

Sch. *How is it to be purſued?*

Ma. There are onlie *Four* wayes of *purſuing* this *Guard*, the *Firſt* is by *Raiſing*, or *Gathering* up of your Adverſaries ſword, as is ſhewn you in *Leſſon* the 21. the *Second* is by *ſtriking* at his ſword, and making half Thruſts at his Body, and ſo make him doubtful when you will give in the Thruſt, and when you think you have an opportunity, then give it home, and alwayes when you *Purſue* this *Guard*, have your left hand in readineſs to *Parie* your Adverſaries thruſt, if he ſhould thruſt juſt as you ar thruſting; for that is only his deſign, to thruſt when you are thruſting, and to *Parie* your thruſt with his left hand; or ſometimes with his ſword, juſt as he pleaſeth, *Which is all the defence upon this Guard: Thirdly* you may alſo after you *Beat* at his ſword, give a *Stroak* at his left hand, and ſee if you can force him by ſo doing to take himſelf to another *Guard*, or *Fourthly*, you may *Volt*, and give him the thruſt in the time of your *Volting*, which if neatly done, will eaſily ſurpriſe him; this is all the *Purſute*, and *Defence*, can be uſed upon this *Guard.*

How the *Quart Guard, with a Low point,* is to be *Purſued* and *defended.*

Sch *Which is your next Guard?*

Thirdly,

Thirdly,

Of the Terce Guard, with the Point higher then the Hilt.

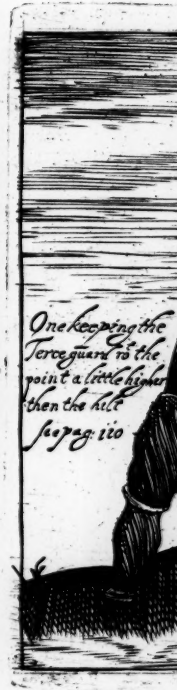
Ma. My *Third Guard*, is the *Terce Guard with the point higher then the Hilt*, and is to be *keept* thus: you muſt hold your Nail in *Terce*, and your hand ſome lower then in the *Quart Guard*, *with a ſtreight point* the point of your Sword muſt be preſented towards your Adverſaries left ſhoulder if he be a tall man, but if little, then to his left eye, you muſt keep your arme a little bent, as in the *Quart Guard*, for the better *purſuing*: you are alſo to lean a little forward with your bodie, as in the foregoing *Guard*, and to make uſe of your left hand for a *Parade*, but it muſt be held lower then you hold it in the fore-going *Guard*, the reſt of your bodie muſt be keept after the ſame manner, as in the *Quart Guard*, *with a ſtreight point*. See Plat. 10: fig: 1.

How the *Terce Guard, with the point higher then the Hilt, is to be kept.*

Sch *How is this Guard to be purſued?*

Ma It is to be *purſued* either with *ſtriking*, *Binding*, *Volting*, or *Paſſing*, for your *feints* upon this *Guard* will ſignifie nothing, if your Adverſarie underſtand it, for, as in none

How the *Terce Guard, with the point*

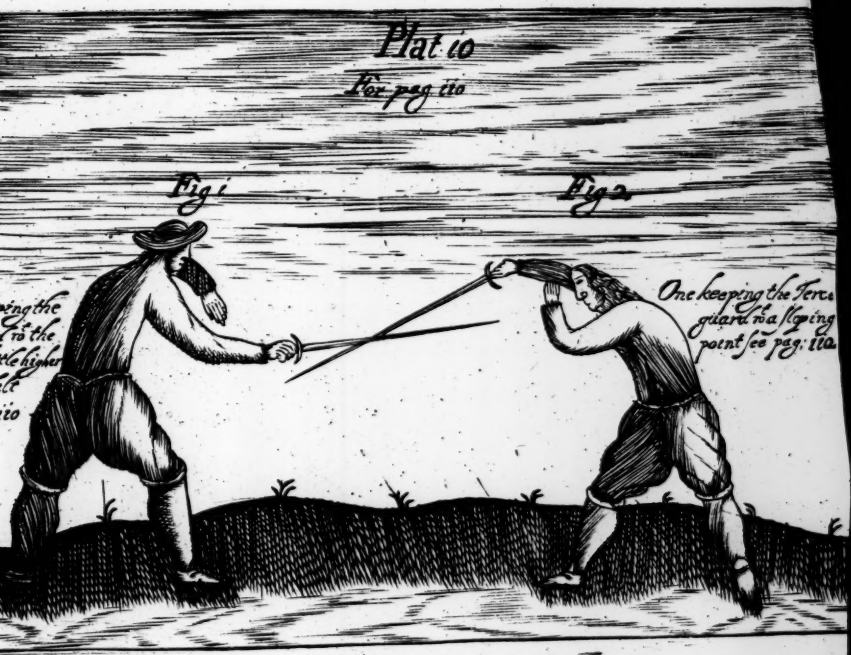


Plat 10

For pag 110

Fig 1

Fig 2



none of the *Guards* a man is to anſwer *feints*, ſo far leſs in this; for the right *Defence* of this *Guard* is to ſecure your ſelf *without* your ſword, which you do by preſenting your point to your Adverſaries left ſhoulder, or eye, ſo that your bodie is quite covered *without* your ſword, and ſeing you are by no means to Anſwer his *Feints*, but to keep your ſelf ſecured upon that ſide, you are then certain, that if he Thruſt he muſt of neceſſitie Thruſt *within* your ſword, and then you are to *Parie* him with your left Hand, and give him the Thruſt upon the *Reſpoſt*; or, you may, if you pleaſe, *Parie* with your *Sword*, or *take time*, for ſeing you are not to anſwer his *Feints*, you may the eaſilier judge of the comming in of his Thruſts; and therefore may either make uſe of Sword, or hand, as you think fit. Now ſeing *Feints*, againſt this *Guard*, ſignifie nothing, therefore it muſt be *purſued*, according to your fancy, by *Binding*, or *Beating*, you may alſo if you pleaſe, try your Adverſarie with *Feints*, and if he anſwer them, they may do well enough, but then it is a certain ſign, that he underſtandeth not the *Defence* of this *Guard*, as he ſhould, but if your Adverſarie ſhould *purſue* you upon this *Guard*, the

higher then the Hilt is to be Purſued and Defended.

the moſt proper way to *defend* your ſelf upon it, is to make uſe of your left hand although it be left to your choice, either to make uſe of it, of your ſword, or any other *Contrary* you think fit, this is all I think needful to ſay of this *Guard*.

Sch. *Which is your fourth Guard?*

Fourthly,

Of the Terce Guard, with the point Lower then the Hilt.

How the *Terce Guard with the point Lower then the Hilt,* is to be *kept, Purſued,* and *Defended.*

Ma. My *Fourth Guard* is the *Terce Guard, with the point lower then the Hilt*, and is juſt *Kept* with your body in that poſture, as when you give in the Thruſt, when you play the *ſingle Feint at the Head*, but only your Feet muſt be at their juſt diſtance, and not as when you are at your full *Elonge*, and your left hand muſt be alſo juſt held after that ſame manner, as it is held when you play that *Leſſon*, but your ſwords point muſt be preſented towards your Adverſaries left ſide, and make uſe of your left hand, for a *Parade*: it is to be *purſued* and *defended*, juſt as the preceeding *Terce Guard*, only when you *defend* it, you need not make ſo much uſe of your left Hand, as in the fore-

foregoing, but more of your ſword, you may make uſe of either, according to your Fancy. See Plat. 10. Fig. 2.

Sch. *Which is your Fifth Guard?*

Fifthly,

Of a Guard, in which a Man is to hold his ſword, with both hands.

Ma. To my *Fifth* and laſt *Guard* I have no proper Name, but as I told you in the beginning of this Treatiſe, Page--15-you are to hold your ſword with both your hands, and you are to do it thus, keep your body Exactlie in the poſture of the *Quart Guard*, *with a ſtreight point*, but for your ſword, you are to join your left hand to it, about 8. or 10. Inches from the *Hilt*, and hold the *Blade* betwixt your formeſt finger and thumb, juſt as you do, when you are going to *beat* your Adverſaries ſword with both hands, as in page 74, and Plat. 11. Fig. 2. and ſecure your ſelf *within* your ſword immediatly when you preſent it, that is, preſent your ſwords point towards your Adverſaries right thigh, and a thought without it, with your point ſloping, a little towards the ground For to *Pur-*

How the 5. *kind* of *Guard*, is to be *keept*, *purſued*, and *defended*.

ſue this *Guard*, you muſt *Firſt* ſtrive to take away your Adverſaries left hand, by *ſtriking* at it, and immediatly after the *ſtroak*, offer to Thruſt at his body, and ſo make him doubtful when you will give your Thruſt: the *Purſuit* of this *Guard*, is ſomewhat like the *Purſuit* of the *Quart Guard*, *with a ſloping point*; you may try him with *Feints*, but if he underſtand the *Defence* of this *Guard* as he ſhould, they will ſignifie nothing, becauſe he will not anſwer them: any other way of *Purſuing* thir *Five Guards*, then what I have ſet you down, is left wholly to your own diſcretion, which you may eaſily, with a little conſideration find out, but theſe which I have given you are the ſafeſt, and moſt proper *Perſuites*, belonging to each *Guard*: if you take your ſelf to this *Guard*, and your Adverſarie *Purſue* you upon it, you know you are ſecured upon one ſide, ſo that if he give you a Thruſt, it muſt certainlie be upon that ſide in which you are diſcovered, unleſs it be your own Fault, by anſwering of his *falſifies*, I ſay if he *Purſue* you upon it, your *Defence* is only to wait his Thruſt, and when he is giving it, *Beat* his ſword, and give him home the Thruſt, and prevent as much as you can his *Hitting* you upon the

left

left hand, which you muſt doe, by ſometimes making half Thruſts at him, and other times, drawing back your ſword near your Body, by doing of which you *ſlipp* his ſtroak; the *judging* of your Adverſaries *meaſure* in this *Guard*, as well as in all the reſt, is moſt requiſit, therefore, I intreat you to remember it. I have now explained to you the *Five* ſeveral *Guards*, with their *defences* and *Purſuits*, which you may make uſe of; according to your own fancie, the next and laſt thing I will ſhew you, will be ſome *Rules* to be obſerved. (As I told you in page eleventh) when you are playing with either *Blunts*, or *Sharps*, againſt thoſe who underſtand this Art, or againſt thoſe who are altogether Ignorant of it.

Sch. *Sir before you do that, I would gladly have you ſhew me, which of thir five Guards, is the beſt, and ſafeſt to be made uſe of, if a man were going to venture his life.*

Which of the *Guards* a man ſhould make choiſe of as the beſt and ſafeſt.

Ma. This is a very pertinent Queſtion, and I ſhall quicklie according to my own opinion reſolve it to you; I think then either for *Purſuing* or *Defending*, the *Quart Guard*, *with a ſtreight point*, abſolutelie without compariſon the beſt. For if you intend to be the *purſuer*, then without debate this *Guard* is

the beſt, becauſe when you keep it, you are in a readier poſture for *offending*, then when you keep any of the other *four*; and if you intend to be the *defender*, then alſo is it the beſt, both becauſe you are in as ready a poſture to *defend*, as when you keep any of the other, and alſo becauſe in it as well as in any of the other, you may make uſe of your Left Hand, ſo it hath this advantage of the reſt, that when you keep it, your Body is more at liberty, and not ſo conſtrained to obſerve one poſture, and one *Parade*, as you muſt do for the moſt part, when you keep any of the reſt, for they are more proper for the *Defenſive part*, then for the *purſuit*; yet next the *Quart Guard with a ſtreight point*, I eſteem the *Terce Guard*, *with the point higher then the Hilt*, next to it is the *Terce Guard with the point lower then the Hilt*, to be choſen, next to it is the *Quart Guard*, *with the point ſloping towards the Ground*, and laſt of all, is the *Fifth Guard*, which is only for the *Defenſive part*, eſpecially when a Mans ſword-hand is wearied, this is my opinion as to the choice of a *guard* for ſafety, yet there may be ſome of another opinion, but every Man chooſeth the *guard* he hath moſt liking to: and ſo I leave it to you, to make your chooſe alſo; according to your

yout Fancy; although I think in reaſon you ſhould chooſe that which I have recommended to you as the beſt.

Sch. *Sir, I think there is all the reaſon imaginable that I ſhould, for ſeing I am not ſo able to judge of the goodneſs, and badneſs of them as you are, why ſhould I not then approve of your choice? But Sir, I will yet put you to the trouble, of anſwering me one Queſtion, before you proceed to thoſe rules, you were juſt now ſpeaking of; and that is, if two men of equall Art, and courage, were engaged againſt other, the one with a Broad Sword, and the other with a Small, which of them, in your opinion would have the advantage?*

That the *Small ſword* hath the advantage of the *Broad.*

Ma. Sir there is very little difficulty in anſwering of this Queſtion, for there is no rationall man that underſtandeth both the Art of the *Small Sword*, and the *Broad*, but will confeſs that the *Small* hath a very great advantage of the other, if theſe who are to make uſe of thoſe different kinds of ſwords be engaged for their lives, and the reaſon is this, that a man with a *Small Sword*, may *Contre-Temps* with him that hath the *Broad*, ſo that each of them receiveth a wound, but he that had the *Broad Sword* ſhall be killed, becauſe there can be but few wounds given with the *ſmall Sword*, in a mans Body, but what

what prove mortall, whereas a man may receive many cutts in the Body, yea, even in the Head, with a *Broad Sword*, which will not be mortall, yea even hardly so disabling, as that a Man with a *small sword* may not (betwixt the time of his receiving his wound, and being disabled) kill his Adversary, but I assure you, if a Man be run thorow with a *small-Sword*, it either immediatly killeth him or disableth him so, that he can hardly keep his feet, let alone to resist any longer.

Sch. *Truely Sir your argument is very strong, and in my opinion, there can little be said against it, yet I have heard those in their Schools, who taught the Broad-Sword, say that they would hitt a Man oftner with the Broad Sword, or Cudgell, then a Man could hitt them with a small sword or Flourret?*

Ma. I shall likewise easily answer you as to that, *First* every Man endeavoureth to maintain the excellency of the Art he professeth above other Arts of that nature, as much as possible, that so he may be the better imployed, and really a Man can hardly be condemned for so doing, *Secondly* in playing with *Blunts*, I think the *Cudgell* hath as farr the advantage of the *Flourret*, as in *sharps* the *small-sword*, hath of the *broad*, and

and my reaſon is, becauſe one good ſmart blow, of a *hazle ſtick* is worth a dozen of Thruſts given with a *Flourret*, and ſo is a Thruſt with a *ſmall-ſword*, which is right planted, worth half a dozen, yea I may ſay a dozen of ſuch wounds as ordinarly people who underſtand the *broad-ſword* receive when they are playing with *ſharps*: But *Thirdly*, as for a Man's hitting oftner with the *cudgell* then another who underſtandeth the Art of the *ſmall-ſword*, will with a *Flourret*, I altogether deny it, unleſs a Man can hitt oftner with the *Broad-ſword*, or *cudgell* without being hitt by his Adverſary, then his Adverſary with a *ſmall-ſword*, or *Flourret* can hitt him without being hitt himſelf, I ſay unleſs he hitt without being hitt himſelf with a *Contre-temps*, or upon the *reſpoſt*, he cannot be ſaid to hitt oftener. Now if he be playing with one that is Maſter of the *ſmall-ſword*, I poſitivelydeny, that ever he will hitt him without receiving a Thruſt, either by way of *Contre-temps* or upon the *reſpoſt*, if he with the *ſmall-ſword* haye a mind for it; which if he do, he cannot be ſaid to hit oftner, and ſo conſequently, his Art is not better: I know that the grounds of the Art of the *Broad Sword* are almoſt the ſame, with the grounds of this Art, but ſtill when a man commeth

to

to practiſe with *ſharps*, the *ſmall ſword* hath, the advantage, both becauſe of the reaſons I juſt now gave you, and alſo becauſe it's Motions are a great deal more Subtil, and quicker, then thoſe of the *Broad Sword*, and I appeal to any rational indifferent perſon, if what I ſay be not grounded upon Reaſon, but for all this, I am ſo farr from undervaluing the Art of the *Broad Sword*, that upon the contrary I think it both very profitable, and pleaſant, and hath it's own uſe as well as the *Small*, for as upon Foot the *Small* is moſt commonly uſed (although it be alſo very uſefull upon *Horſe-back*,) ſo upon *Horſe-back* is the *Broad* moſt ordinarly to be made uſe of, and I really think that all Gentlemen ſhould underſtand, how to *Defend* themſelves with both, for a Man can never be called a compleat Sword Man, untill he can *Defend* himſelf with all kindes of Swords, againſt all ſorts his Adverſary can chooſe againſt him.

Sch. *Indeed Sir I agree with you in that, now this queſtion, I have heard many times debated, and till now could never be reſolved of it, ſo that by the reaſons you have given me in favours of the ſmall-ſword againſt the broad, I am fully of your opinion, and I think they are of ſuch force, that no rationall Man will deny them; but ſeeing you*

mention

mention the usefulness of the sword upon horse-back, I earnestly beg that before you proceed farther, you would doe me the favour to shew me how to make use of it that way, which will be to me a singular obligation.

Ma. Sir at your earnest desire I shall not much care, to put a little stop to our present discourse, that so I may inform you in what you desire to know concerning the *fighting with the sword upon horse-back.*

Sch. *In doing that Sir, I shall be so much beholden to you, that I am affraid I shall never be able to recompence it.*

Ma. Sir I earnestly beg of you to leave your complements, for seing at present I am in the station of a Master to you, it is but rationall, that I should answer according to my ability any question you can put to me, either concerning the *small* or *broad-sword*, upon *Foot* or *Horse-back*: To begin then, although the directions which I am to give you be mostly (according to your desire) designed for the sword *upon horse-back*, yet I think I cannot well shun saying something of the *Pistol*, because now a dayes people seldom *fight upon horse-back* with the *sword alone*, but ordinarly with *sword* & *Pistol*, I should rather say *Pistol and sword*, because before they come to make use of their *swords* they

they *first* discharge their *Pistols*, so that in my opinion it is propereſt to put the *Pistol* before the *sword*, and therefore following that method, I shal in the first place (before I say any thing of the *sword*) teach you how to discharge your *Pistols* against your Adversary with the greatest advantage, which you may learn by the following directions if you seriously consider them.

Sch. *Sir you need not in the least fear my not taking notice to them, for there is nothing that I would so gladly know.*

First,

Directions for fighting upon horse-back with Pistols.

How a man is to make use of his *Pistols* upon *Horse-Back*

Ma. You must then in the first place provide your self if possible with *a well mouthed horse*, that is to say with a *Horse* that will answer your *Bridle-Hand*, and *spurres*, as you shall please to make use of them, so that with the least touch of them he will go whither you direct him, he would also be *bold* and *forward*, and not *affrighted* at the *report* or *fire* of the *Pistol*, now after you have provided your self with a *Horse* having those *qualities*, and that you know how to *govern* him, for that is

is a chief point, becauſe a good *Horſe* without a good *Rider* ſignifieth not much; I ſay then if you have a *Horſe* with the forenam'd *qualities*, and your ſelf alſo Maſter of him, you may (if you be not a *Coward* your ſelf) very confidently venture to engage againſt any Man. When you are come to the *feild* then, and have all in order *viz.* Your *Piſtols charged*, *Tutch holes eleared* and *Primed*, and *good flints*, by any means neglect not that, for upon the goodneſs, orbadneſs of them may your life almoſt depend, therefore be ſure to be well provided as to them; you would alſo have your *ſtirrups* ſhorter then ordinary, in caſe you ſhould be forced after the *diſcharging* of your *Piſtols* to make uſe of your *ſword*, that ſo you may pitch your ſelf upon them, to make your *Blows* or *Thruſts* reach the farther: being thus provided of all, and after that you have paſſed your laſt complement upon your Adverſary, ſo that you are both of you to doe the beſt you can to Maſter other, then *ſtep*, *Trot* or put your *Horſe* into a gentle *Hand gallop* untill you be without *Piſtol ſhot* of him, and in the mean time you are going from him *draw your ſword* being tyed about the *plumet* with a *ſtrong riband*, and *hang* it upon your right *wreſt*, this you muſt alwayes

wayes do to have it in readineſs after your *Piſtols* are diſcharged, for it is alwayes ſuppoſed that a Man may have to doe with his *ſword* after that his *Piſtols are diſcharged*, and therefore it is fit to have it in readineſs, after you have done that, then *draw your right Piſtol* and *Bending her* put her into your *bridle-hand*, holding her near the work betwixt your formeſt finger and thumb, then immediately *draw your left*, and *bend her* likewiſe holding her in your *right hand* with her muzel *upwards*, this you are all to doe in the going from your Adverſary, therefore it muſt be all done in a *minute*, and when you are at the diſtance I before ſpoke of, which I ſuppoſe to be about *fiftie* or *ſixtie paces*, then gently *turn your Horſe* and come at a *Hand-gallop* untill you be within a *pair*, or leſs of your Adverſary, keeping ſtill up the *muzell* of your *Piſtol* till then, when you are about a *pair* from him, make a *bruſch* cloſs by him ſo that you may almoſt touch his leg with yours in the paſſing, and after the time that you begin your *bruſch*, let the *muzel* of your *Piſtol* fall ſo by degrees, that it may at your coming at him, or paſſing him be *level* with the middle of his Body, ſo that in paſſing you may almoſt touch him with it, and then *fire* upon him, this they call (in French

French, *Tirer a Brule pourpoint*, or) to *fire* ſo near that you may almoſt with the *fire* of your *Piſtol*, *ſinge* your Adverſaries *Doublet* or *Coat*, for you muſt know that one *ſhot* given this near may be reckon'd worth *two* or *three* ſhot at a greater diſtance, & ſo conſequently not ſo dangerous being ſhot in a manner at *randome*, whereas a *ſhot* given this near, if your *Piſtol* be in order as ſhe ſhould, will hardly ever fail to do execution, immediately when you are paſt him, *drop* the *Piſtol you fired*, and take the *Piſtol* which is already *Cocked* in your *Left-hand*, into your *right*, and in the mean time you are taking your *Piſtol* into your *right hand*, change your *Horſe* to the *right*, and ſo *Gallop* on at a *hand-gallop* untill you be within a *pair* again of your adverſary (if you have gone ſo far by him) and then behave juſt as you did with the *firſt Piſtol* remembering alwayes after you have paſſed your Adverſary inſtantly to turn your *Horſe* to the right, that ſo you may ſhun his *Gaining* of your *Crouper* (which is called in *French*, *Gainer la croup*) if after both your *Piſtols* are *fired*, you have done no Execution upon neither ſide, which will ſeldom fall out if you fire ſo near as I deſire you, eſpecially if you have accuſtomed your ſelfe to *Shoot at a mark* with your *Piſtolls*, and that you know how they

ſhoot

ſhoot, this is an *Exerciſe* which all Gentlemen ſhould practiſe; and therefore I earneſtly recommend it to you: But I ſay if it ſhould happen that there be no execution done upon neither ſide, then you will both of you be neceſſitat to decide the quarel with your *Swords*, the which that you may with the more *Art* and *Advantage* againſt your Adverſarie doe, thir few following *Directions* will not be unneceſſarie.

Sch *Sir, I am extremely well pleaſed with what ye have been ſaying, therefore pray go on.*

Secondly,
Directions for the ſheering Sword upon Horſe-Back.

How a man is to make uſe of the *Sheering ſword*, upon *Horſe-Back.*

Ma. Both your *Piſtols* being *Diſcharged*, and no execution upon neither ſide done, *drop* your *laſt fired Piſtol alſo*, and then (your *ſtirrups* being as I ſaid before, ſomewhat ſhorter then ordinary) take hold of your *ſword*, which I ſuppoſe all this time to have been *hanging* at your *wreſt*, and pitch your ſelf exactly to the *Terce Guard with a ſloping point*, ſee page 112 and plat: 10 fig. 2. It cannot be expected that you can make uſe of your left hand with this *Guard* upon *horſe-back*, as you do upon *Foot*, becauſe you are

are to hold your bridle with it, but excepting that, keep exactly the poſture of the forementioned *Figure* and lean with your body a little forewards that ſo you may the better *Defend* your *Horſes head*, as for your *Defence* upon this *Guard*, if you lean well forewards by ſtanding upon your *ſtirrups* to *Defend* your *horſes head*, your Adverſary will but have little variety of play to make uſe of againſt you, for he can but ſtrick at you *two* wayes, and that is either *without* and *above the ſword*, by ſtricking at your Head, and then you are to *Defend* your ſelf with the *ſecond parade in Terce*, as is ſhewn you in page 31, or he muſt ſtrick at you *without* and *below the ſword* at your wreſt, and then you are alſo to *parie* him with the *ſecond parade in Terce*, but not as you was to do it before, but as it is ſhewn you in the preceeding page *viz.* pag: 30: There is no other *perſuit* upon *horſe-back* that is any thing worth except this, and the *gaining of your Crouper*, or *left hand*, which is almoſt all your Adverſary can do againſt you, you muſt indeed take good notice that your Adverſary *gain not your Crouper*, for if he *gain* that, he will have the greateſt advantage imaginable, but you may eaſily prevent it by keeping your right ſide alwayes towards him

him, and as he turneth to go behind you, turn you alſo your *horſe* alwayes that way, and then it will not be poſſible for him to *gain* it, the *gaining of the crouper*, is one of the greateſt advantages that can be gotten upon *horſe back*, and therefore you muſt by any means prevent it, whither you be either making uſe of *piſtol*, or *ſword*, for if once your *crouper be gained*, and your Adverſary behind you upon your *left hand*, he is abſolutly maſter of you, if by great chance it happeneth not otherwiſe; you muſt alſo indeavour as much as poſſible to *defend* your *horſes face*, and his *bridle reins*, becauſe when once a *horſe* getteth a ſmart *blow in the face*, it maketh him afterwards inſteed of *advancing*, to *retire*, which will be a great diſadvantage to you, alſo if your *bridle reins* ſhould be cutt, you would be but in a bad condition, but if you pitch your ſelf to a right *Guard* as I deſired you, you may eaſily *defend* both, and that you may the better do it, as you *advance* upon your Adverſary, keep your *horſes head* alwayes from your Adverſary, by making your *horſe* go *ſide-wiſe* towards him, and alwayes keep your Adverſary upon your *ſword hand*, that ſo he *gain not your crouper*. Any other *perſuit* upon *horſe-back*, as *incloſing*, *diſmounting*, *or the like*

like, I altogether diſapprove, becauſe it is not poſſible to doe them without both diſordering your ſelf, and alſo very often giving your Adverſary as good an opportunity, of either *Diſmounting*, or *wounding* your ſelf as you thought to have got of him, and therefore the only *Purſuit* upon *Horſe-back* is a *plain ſtroak* either at your *Adverſary* or his *horſe*, then *parie his ſtroak* and doe you *Redouble* upon the *back of your parade*, for *Feints* upon *horſe-back* are worth nothing, eſpecially if you pitch your ſelf to the *Guard* I before deſired you, this is all I think neceſſary to ſay of *Fighting upon horſe-back*, either with *Piſtol* or *ſword*, and had it not been upon your earneſt entreaty, I had not in the leaſt at this time ſpoken of it, ſeing it did not at all concern our preſent diſcourſe.

Sch. *Sir I ſhall only trouble you with one other queſtion, and then we ſhall go on where we left.*

Ma. Let me hear it then, and if I can, I ſhall anſwer it.

Sch. *It this is, you know you ordered me to provide a well mouth'd horſe, but I pray you what ſhall a Man doe that in ſuch a caſe is not maſter of ſuch a horſe, neither can perhaps for money have one?*

Ma. Really Sir if that happen, I would adviſe you to provide your ſelf with one that can but ſtand ſtill, and turn about in one

place as you would have him, without offering to *Run away*, for let your *Horſe* be never ſo ſtiff, if he be not a *Runn-away jade*, you may alwayes turn as ſoon in the ground your horſe is ſtanding upon, as your Adverſary can make a tour about you, ſo that what ever part of the *Circumference* your Adverſaries *Horſe* maketh, let him be never ſo *nimble*, you may at the ſame time with your *Horſe* (being as it were the *Centre*) in a great deal leſs time make the ſame, and by conſequence keep alwayes your *Horſes head* towards your Adverſary, which will hinder him to *Gain your Crouper*, and you are to *defend* your ſelf that ſame very way as if your *horſe* were *well managed*; you muſt alſo know that when you come to make uſe of your *Sword*, *A Carrier*, or *Bruſhing*, are altogether unneceſſary, for they are propereſt to be made uſe of when you are to *diſcharge* your *Piſtols*, but when you come to make uſe of your *Sword*, then there is nothing neceſſary but a gentle *Hand-gallop*, except it fall out that you have a *horſe* which will not anſwer you, and then you are as I told you before, to ſtand ſtill in one place with him, alwayes keeping his head towards your Adverſary, that by ſo doing you may hinder him to *gain your Crouper*.

Sch.

Sch. *Sir all which you have been ſaying I think extreme good, but you ſeem to me at the beginning of this diſcourſe to give an unneceſſary advice, which is the providing of a well mouth'd Horſe, whereas afterwards you ſay that a Man may defend himſelf as well, if his Horſe will but ſtand ſtill in one place with him, which in my opinion is asmuch as to ſay, that there is no difference in a ſingle combat upon Horſe-back, betwixt a well managed, and nimble Horſe, and a Horſe that can but ſtand ſtill in one place, which is contrary almoſt to the opinion of all the World, therefore I would gladly hear what your opinion is as to that?*

Ma. I ſhall likewiſe Sir ſeing you deſire it, give you my opinion as to that, *Firſt then* in a *Single Combat* only with *Swords* upon *Horſe-back*, and alſo where there is but one Man ingaged againſt another, I realy think that there is but little, or no advantage at all in having a *Managed Horſe*, for ſuppoſe I were upon a well *Managed Horſe* and you upon another, who will hardlie ſtirr out of his place, where I pray lyeth my advantage in having mine *Managed*? for you know it is ſuppoſed that we are only to make uſe of our *Swords*, now that being ſuppoſed; where lyeth my advantage? For before I can ſtrick at you to doe you any harme, I muſt firſt come within reach of

That a managed *Horſe* is but of little advantage in a ſingle combat upon *Horſe-Back* with Swords only.

you, and if I be within reach of you, you will alſo be within reach of me; for it is not to be expected, that a man can *Judge* his Adverſaries *Meaſure* as exactly upon *Horſe-back*, as he can doe upon *Foot*, to cauſe himſelfe be within reach of his Adverſarie, and yet his Adverſarie without reach of him, which if he be an Artiſt he may doe upon *Foot* but not upon *Horſe back*; therefore if I muſt before I can touch you, be within reach of you, and when I am within reach of you, you are alſo within reach of me; then certainly who ever is the beſt *Sword Man* ſhould carry it, ſo that my Maſtering of you dependeth not ſomuch upon the goodneſs of my Horſe as upon the ſwiftneſs of my *Parade* and *Stroak*, then ſuppoſe after I have given a ſtroak at you, I ſhould go off you again, I may if I pleaſe make my Horſe go from hand to hand twenty times, but what ſignifieth it, ſeing before that I can do you any harme I muſt have you within my reach, and when you are ſo, I am within yours, ſo as I ſaid before, our Maſtering of each other dependeth upon *our own Art*, and not upon our *Horſes* being *Well* or *ill Managed*, I conclude then that in a *ſingle fight* upon *horſe-back* only with the ſword, and that alſo only between two perſons, a *Managed horſe* is but

little if any advantage atall; But I will now let you ſee wherein the advantage of having a *Managed Horſe* conſiſteth; **A *Managed Horſe* *then*** is abſolutely neceſſary either *in time of warr*, for it may then happen that you may be ſurrounded with two or three perſons againſt your ſelf alone, and in ſuch a caſe a ***well mouth'd Horſe***, and one that anſwereth the *Spurrs* is very uſeful, for if your *Horſe* in ſuch a caſe will not anſwer you, you are certainly undone, whereas if he did anſwer your *Hand* and *Spurrs*, you might perhaps find a way to get your ſelf ridd of them, which if your *Horſe* ſtand ſtill with you is impoſſible: Or he is alſo very uſeful in a *ſingle Combat with piſtols*, becauſe if both your *Piſtols* be *Diſcharged*, and your Adverſarie ſhould have yet one of his to *Diſcharge* againſt you, you may if you have a *good Horſe*, make ſuch motions and turnings with him as may readily make your Adverſary miſs you, whereas if your *Horſe* cannot ſtirr with you, you are in a manner in the ſame condition as if you were tyed to a *Poſt*, becauſe your Adverſary can come cloſs, and *Diſcharge his Piſtol* upon you, and you can make no kind of motion, which may occaſion his miſſing of you, which had you had a *Managed Horſe* you could have done;

Where-in the advantage of having a Managed *Horſe* conſiſteth

ſo

ſo now the great uſe of a *Managed Horſe*, is either in a *Battel*, or where you are to make uſe of your *Piſtols*, for if you are to make uſe of your *Sword only*, then there will be no great miſs of him, and that for the reaſons I before told you; Now the reaſon why I deſired you at firſt to provide a *well mouth'd Horſe*, was becauſe as I told you in the begining of this diſcourſe, people now adayes ſeldome or never make only uſe of their *ſwords* upon *Horſe-Back*, but *firſt* of their *Piſtols*, and then of their *ſwords*, therefore that being the cuſtome, I think a *Managed Horſe* abſolutely neceſſary, but were it not upon that account, I think the want of one might be diſpenſed with, I have now I ſuppoſe ſatisfied you as to that doubt.

How a man is to make uſe of the *Smal-ſword* upon *Horſe-Back.*

Sch. *You have ſo Sir, but you have not as yet ſhewn me how I am to behave upon Horſe-back with the Smal-ſword.*

Ma. I indeed forgot that, but now ſeing you have put me in mind of it, I ſhall give you ſome directions for it alſo, you are then if you have a *Smal-ſword* your ſelf, to obſerve what faſhion of *ſword* your adverſary hath, if he have a *Broad ſword* and you a *Small*, then when you *Purſue* him, inſteed of *ſtrieking* at him, *Thruſt*, and that muſt

muſt only be a *plain Thruſt beneath the ſword*, as you give in the *Single Feint at the head*, *upon Foot*; ſee page 54, and Plat: 5. Fig. 2. If he *Purſue* you with his *Broad ſword*, *defend* his *Blows* as you was taught with your *Sheiring ſword*, for you muſt pitch your ſelf to the ſame *Guard* with your *Small ſword*, as you do with your *Broad*, and alſo *defend* your ſelf the ſame very way as you do with it, and be ſure to *Parie* with the *Fort* of your ſword, becauſe if you do it not, he may eaſilie wound your *Sword-hand*, for when you have a *Small-ſword*, you have neither a *Basket-hilt*, nor a *Back Wand* to *Defend* your hand, which ordinarly *Sheering ſwords* have, and therefore you muſt ſupplie the want of them with your *Parade*, by *Pareing* his ſtroaks alwiſe with the *Fort* of your ſword croſs your head: but if both your adverſary and you have *Small-ſwords*, then you are in your *purſuit* only to make uſe of *Binding*, as it is ſhewn you in pag 67. And in your *Defence* only of the *Contre caveating-Parade* as is ſhewn you in pag. 32 This is all that is needful to be ſaid of the *Defence*, or *purſuit* of the *Smal-ſword*, either againſt the *Broad*, or *Smal-ſword* upon *Horſe-back*, and therefore let us fall on to our old diſcourſe where we left.

Sch. *Withall my heart Sir*, *for I bringing*

in

in this discourse but be the by, it will not now be amiss (having said all you think necessary anent it) to fall on and shew me those rules, which certainly cannot but be very necessary, and useful.

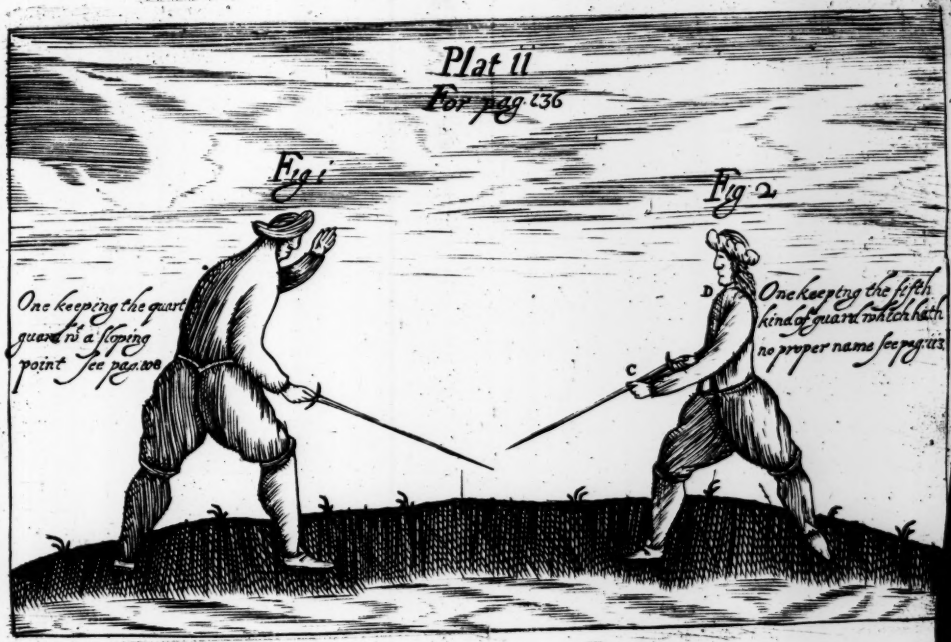
CHAP. VI.

General Rules to be observed, when a Man is playing either with Blunts or Sharps, against those who understand this Art, or against those who are altogether Ignorant of it.

Ma. I shall, and I must advertise you, that all that I have shewn you will signifie but just nothing, if you do not exactlie both remember, and put in practice the *Rules* which I am going to shew you, for as I told you in the Epistle to the Reader, that what I was to shew you in this *Treatise* was the *Quintessence* of this art, so I assure you that what I am now going to shew you is in effect the *Quintessence* not only of this *Treatise*, but of

Plat 11

For pag. 136



of what can be practised by the *Small-sword*, therefore you would do well to take good notice, and resolve never either to present *Flurret*, or *Sword*, without having all thir *Rules* in your memory at once, and if you do it, you will both reap the advantage your self, and deserve the name of an understanding sword Man, of whom (to my great regrate) there are but few in this Kingdom, but I hope as wee improve in other things, so wee will improve in this Noble Art.

Sch. *Sir I shall to the outmost of my power endeavour to observe them all, seing you say they are of so great importance.*

Ma. I earnestlie entreat you for your own good that you would do so, they are those which follow.

Rules to be observed in playing with Blunts, against those who understand this Art.

In the *First place then*, whither you be to play with *Blunts*, or *Sharps*, endeavour as much as you can to play Calmly, and without passion, or anger, for besides that it appears to bystanders very unhandsome, it also disordereth your self, and for my part I would scarcely desire a greater advantage of a man, then when I am playing with him that he should be passionat, for it putteth him quit from using any kind of Art; but you must not mistake *Vigorous* and *Brisk* play-

playing for *Passionate* playing, I assure you there is a vast difference betwixt them, for a *Passionate* man can hardlie ever be a good *Sword-Man*, and upon the contrary, a Man can hardlie ever be a *good Sword-Man*, without playing *Vigorously*, and *Briskly*, this is a great property in a *Sword-Man*, the other a great imperfection, and therefore I shall end this *Rule* with that saying of *Seneca* when he speaketh of anger, and it is a very true one, I shall therefore here give you it *verbatim*, *The Hunts man is not angry with the wilde Boar, when he either pursues, or receives him; a good Sword-Man watches his opportunity, and keeps himself upon his Guard, whereas Passion layes a Man open: nay,* (sayeth he) *it is one of the prime Lessons in a Fencing School to learn not to be angry.* And certainly without any manner of doubt, it is one of the disadvantagiousest faults that a *Sword-Man* can be guiltie of: Therefore you would do well to guard against it, as much as possible.

2ly. *Secondly*, Remember alwayes to keep your sword fast and firm in your hand, after you have presented it, but not so as to weary it.

Thirdly, What ever *Guard* you stand to, keep

3ly. as thin a body as possible, & the nearer you can (without constraining your self) sink

to

to the ground, so much the better.

Fourthly, Always when you give in a thrust *within the sword*, give it with your nails in *Quart*, and when *without the sword*, then with your nails in *Tierce*, except when you play the *Double Feint at the Head*, and *Flanconade*, for in the *first* you must give your thrust *without the sword*, with your nails in *Quart*, and in the *other* you must give it with your nails looking *side-ways*, see Plate 6, Fig. 1. the *Quarter of your Head*, and holding your hand in *Quart*, when you thrust *within the sword*, and the holding your hand in *Tierce*, and your head from your Adversaries sword, when you thrust *without the sword*, preserveth you from your Adversaries *Contre-temps thrusts*. 4ly.

Fifthly, When you give in a thrust either *without the sword*, or *within*, thrust always clos by the *Feible* of your Adversaries sword, this is most proper when you give in a *plain thrust*, or make an *Ordinar single* or *double Feint*; and when you thrust by any means keep a clos left Foot, and a stretched hough, which will hinder you to fall amongst your Adversaries feet, and also help you to recover your self the quicklyer; which you must not neglect to do instantly after every thrust, by first drawing back of your 5ly.

your right foot a little when you are at your full *Elonge*, and going to your Adversaries sword both at one time, and either *Beat*, or *Bind* it, which will preserve you from his thrust upon the *Respost* or back of his *Parade*; For not observing of this *fifth* Rule many a Man getteth a thrust, which otherwise he would have shuned, therefore mind it well.

6ly. *Sixthly*, The first thing you are ordinarly to do after you have presented your Sword, is to *Secure* your Adversaries by *Binding* of it, which if it be neatly done as it should, will infallibly cros all his designes; and hinder the violentness of his *pursuit*.

7ly. *Seventhly*, Never let your Adversarie *secure* your sword, if you can by any means hinder him, which is done by alwayes *Slipping* of him, and *Dis-engaging* with his sword.

8ly. *Eighthly*, Never answer a *Feint* unless you do it upon some designe.

9ly. *Ninthly*, Play with Hand and Foot together, when you are either *Falsifying*, *Binding*, or *Stricking* your Adversaries Sword, especially when you are playing with Ignorants, for the Motion you make with your Foot in a manner surpriseth them, and maketh them answer your *Feints* the better, which nevertheless they should by no means doe, for

for when a Man answereth *Feints*, it is a great token of his ignorance.

Tenthly, *Parie* most frequently with the *Contre-caveating Parade*, for by so doing you will cross all your Adversaries designs. 10ly.

Eleventhly, when you are playing, look always to your Adversaries *Hilt*, and never to his *Eye*, for by looking to his *Hilt* you may perceive where he intends to give his thrust, which you cannot so easily doe, when you look to his *Eye*. 11ly.

Twelfthly, Before you play home any *Lesson* on your Adversary, endeavour first to *sift* and find him out, by trying him with *Feints*, or any other *Lesson* you think fit, but offer not to play them home upon him, untill by *sifting* of him, you find out whither or not they will have effect; and have a special care that when you are trying him with these *Lessons* he *take not time* upon you. 12ly.

Thirteenthly, When you are playing, you are to *judge* both your own, and your Adversaries *measure* exactly, this is a chief *Rule* to be observed by any Sword Man, for the *breaking of Measure Parieth* more thrusts then the *Parade* doth, and sheweth more of Art. 13ly.

Fourthteenthly, When you intend to make any kind of *Pass*, go quite by, or closs 14ly.

to

to your Adversarie, according as your design is, and do not as some who stopp in the very middle of their *Passe*, because they did not take exactlie the *Right time* upon their Adversarie, for by so doing, they put themselves in a great deal of more hazard, then if they went quite forward with it.

15ly. *Fiftheenthly*, Never offer to give home a Thrust unless you find a fit opportunitie; for I assure you, the *plainest Thrust* you can give, in some manner disordereth your body, and therefore you should not thrust in vain, but wait untill your Adversarie give you that opportunity.

16ly. *Sixtheenthly*. If your Adversarie *Break your Measure*, then *Redouble* upon him, this *Redoubling* is most to be practised with *Blunts*, although you may sometimes of necessity be forced to make use of it with *Sharps*, but I am for as little making use of it then as possible, because a man disordereth himself in doing of it too often.

Rules to be observed in playing with *Sharps*, against those who understand this art.

When you have occasion to make use of *Sharps*, observe all the foregoing *Rules*, in so far as they are not contradictorie to these I am going to shew you, but where you find them not agree, then observe those which follow, I say if you

you are to make use of *Sharps*.

First, When you play with *Sharps* make not your *Elonge* too long, for fear of your feet slipping, which may put your life in hazard: *First*,

Secondly, In playing with *Sharps* play not too difficult *Lessons*, for they disorder your body, and serve most to shew a Mans art when he is playing with *Blunts*, but they are not proper to be made use of when Men are playing with *Sharps*; Therefore make most ordinary use of a *single Thrust*, and *Binding*, together with the *Contre-cave ating-Parade*, or if you have the *Parade* exactlie, you may take your self to the *Defensive part*, and *Pursue* upon the *Respost*, which is also a most secure kind of playing, if a Man be exactlie master of the *Parade*, but not otherwise; Now *this play*, and no other *kind of play* but this, can be called the *secure play of the Smal-sword*, therefore mark it well. *2ly.*

Thirdly, In playing with *sharps*, keep as streight a point towards your Adversarie as possible, with a stretched arm, but be sure to keep *your point disengaged* and alwayes *moving*, that so you may hinder his securing of it; if you observe this *Rule* well, you will find a great advantage by it. *3ly.*

Fourthly,

4ly. *Fourthly*, In playing with *Sharps*, have alwayes your left hand in readineſss to put by your Adverſaries *ſcattering*, or *Contretemps Thruſts*; if you make uſe of your left hand with Judgement, you will alſo find a great advantage in it, but truſt not all to it, for it is only to be uſed as a help to your ſword.

5ly. *Fifthly*, When you are playing with *ſharpes*, be not too deſirous of giving many Thruſts upon the back one of another, without recovering of your body, and Jumping out of your Adverſaries *Meaſure*, but rather be ſatisfied with the giving of one wound, although it ſhould be never ſo ſlight, and immediatly jump out of your Adverſaries *Meaſure*, which will preſerve you mightily from his Thruſts upon the *Reſpoſt*.

6ly. *Sixthly*, In playing with *Sharps*, if your Adverſarie chance to *Command your ſword*, delay not the delivering of it, unleſs you think you may graple with him without being in hazard of your life, but rather yeild it to him and come in his Mercy, for you can expect no good but rather evil by the delaying of it, as many one to their ſad experience have found, for there is no ſtoutneſs, but rather raſhneis

and

and folly, in ſtruggling for your ſword, when you know your Adverſary is maſter of it, and ſo conſequentlie of you. Therefore I advice you as a Friend, to follow my advice, ſeing it is no diſparagement to any man, to deliver his ſword, after his Adverſarie hath commanded it. For there is no man invincible, and although we muſt, and doe uſe the means, yet it is Providence that ruleth all. Now the reaſon why I give you *this Advice*, is becauſe there is almoſt no *Sword-Man*, that will after he hath *Commanded your Sword*, ſtand and debate the matter with you anent the delivering of it, but he will inſtantly after the *Commanding of it*, if you quite not with it, give you a Thruſt, and the reaſon of it is, becauſe by his delaying, he may looſe his advantage, and you may, if you be very quick, and nimble, graple and come in equal terms with him, therefore people ordinarly, for fear of runing that hazard, after they have got the advantage immediatly after their ſecuring of the ſword if it be not inſtantly delivered to them, they give the Thruſt, and therefore, that you may not run this risk if it ſhould happen that your ſword ſhould be *Commanded*, I have given you this *foregoing Advice*, which

ſeemeth to me not altog ether impertinent although to others it may.

But if you are to play againſt *Ignorants*, then you muſt know, that there are only *Two Humours* of them, the *Firſt* is a *foreward Humour*, and that you will eaſily find out, at your very firſt ingaging with him, for he will immediately run full upon you, alwayes Thruſting irregularly, and not caring whither you hitt him or not, providing that he can but give you thruſt for thruſt *Contre-temps wayes*, this *firſt Humour* in *Ignorants* is moſt croſſing; The *ſecond* is of an *Humour* not ſo *foreward*, and therefore not ſo troubleſome, for his deſign will be to let you *purſue* him, and when you give in a thruſt, he will receive it, when he can do no better, and endeavour in the mean time to give you a *Contre-temps*. You ſee both their *Humours* have one and the ſame deſign, but to put their deſignes in execution, they uſe two different Methods, for the *firſt humour* to effectuate his deſign becometh the *purſuer*, although he knoweth not in the leaſt how to *defend* himſelf upon his *purſuit*, the *ſecond again* to have his deſign, he taketh himſelf to the *Defenſive part*, although he knoweth as little, yea perhaps leſs to *defend* himſelf then

Two *humours* of *Ignorants* deſcribed.

then the former, and it is a very great token when an *Ignorant* taketh himſelf to the *Defenſive part* againſt an *Artiſt*, that he underſtandeth not in the leaſt what is any wayes for his advantage, for I muſt in this place (although it belongeth not to our diſcourſe, and is as it were *a Rule for Ignorants againſt Artists*) give ſuch *Ignorants* an advice, and that is, that for an *Ignorant* to offer to take himſelf to the *Defenſive part* againſt an *Artiſt* is moſt ridiculous, therefore all that they can do, muſt be to *purſue* as violently as poſſible, to ſee if they can any wayes put the *Artiſt* in a confuſion, ſo that he knoweth not what *Contrary* to uſe againſt them, and ſo force him to take his hazard of receiving one Thruſt, and giving another, but if he be a compleat *Artiſt* that ſuch an *Ignorant* hath to deal with, this will not do the buſines, although it be all that an *Ignorant* can poſſibly doe to win at one who underſtandeth this Art, yet I ſay that will not doe againſt a *Compleat Sword-Man*; therefore, I would wiſh that ſuch *Ignorants* would rather apply themſelves a little to the underſtanding of what I have been teaching you, that ſo they might by Art both endeavour to *Defend* themſelves, and maſter their Adverſarys, that if it ſhould be their fate

An advice to *Ignorants*.

to do it, they may be ſaid to overcome by *Art*, and not by *Ignorance:* this only coming in be the by I ſhall leave it, and fall on to ſhew you what I promiſed; the *Firſt* of theſe *Two humours* which I told you of, it being by farr the moſt troubleſome and worſt to croſs, I will therefore ſhew you firſt how to behave againſt it.

7ly. *Seventhly*, when you ſee your Adverſarie *Purſuing violently*, and without any kinde of Art, *Firſt*, either incloſe upon him with *Half a paſs*, if you think you are ſtrong enough to ſtruggle with him, or if you think you are too weak for him, then *Secondly* keep a ſtreight point towards his face with a ſtretched arme, and make uſe of your Left hand with it for a *Parade*, by drawing back of your right foot to your left, and ſtanding as it were upon your Tip-toes as in page 51. Where I ſpoke of the *Contraries* to *Feints*. Or *Thirdly*, you may play *Off the ſtreight line* upon him, which is excellent againſt *Ignorants* of the *Firſt humour*; But if all that take not away the violentneſs of his *Purſuit*; Then *Fourthly*, you muſt *Break his Meaſure* untill you ſee an opportunitie of *Thruſting* or *Incloſing*: If you make uſe of thir *Contraries* as you ſhould, I doubt not in the leaſt but you will Maſter him; But ſome I know will,

Rules to be obſerved in playing with either *Blunts* or *Sharps* againſt the *Firſt*, or *Foreward Humour* of *Ignorants*.

will think this *Last Advice* I give you of *Breaking his Measure* (or giving ground as they call it) looketh too like a *Coward*; If they be rationall Men who have that opinion of *Breaking of Measure*, which sheweth a Mans Art as much as any thing that is practised with the Small Sword, I think I may easily convince them of their errour, but if they be such as will not be convinced by reason, but willbe obstinate in their opinion, in GOD'S Name let them enjoy it, which it is like they may repent, if they ever happen to receive a thrust, which they would have shuned, had they *broken* their Adversaries *measure*. But to the purpose, I say when a Man is engaged for his life, he should use all the Art imaginable to preserve it, now if he doe that, he must of necessity allow the *Breaking of Measure*, because it is of as great use as the *Parade*, for why doth a Man make use of the *Parade*, is it not to save himself from being *Killed*? I say if that be his design, which I believe no Man will deny, then say I, they must allow the *Breaking of Measure*, for that *Defendeth* them yet better: but say they, when a Man *retireth* it looketh as if he were affraid that his Adversary should *Kill* him if he did it not, I deny not in the least that, and

Reasons demonstrating the usefulness of *breaking of Measure*.

I pray for what end doth a Man endeavour to *Parie* his Adverſaries thruſt, is it not alſo for fear he ſhould hitt him? I am ſure no Man will deny that; therefore if they allow the *Parade*, they muſt of neceſſity allow the *Breaking of meaſure*, otherwiſe they muſt allow a Man no *Defence* at all; becauſe according to their Argument, it looketh as if a Man were affraid of being hitt, which is altogether ridiculous. But beſides this there would alſo two inconveniences follow upon the not allowing the *Breaking of meaſure* to Artiſts. The *firſt* is, that all *Art* with the Sword-hand alone would almoſt ſignifie nothing againſt a *forward Ignorant*, for here I alſo ſuppoſe that a Man is not to make uſe of his left hand for a *Parade*, becauſe allowing the left hand to be made uſe of by an *Artiſt*, then certainly the *Ignorant* let him take himſelf to what *Purſuit* he pleaſeth would have the diſadvantage, becauſe of his not underſtanding how to make uſe of his left hand as well as the *Artiſt*, but I ſay allowing the *Artiſt* only the uſe of the ſword-hand againſt a *Forward Ignorant*, his Art then will ſignifie to him but little, the *Breaking of Meaſure* not being allowed him, this is the *Firſt Inconveniency*, and the *Second* is, that all *Weak Men* let them have never ſo much

Art,

Art, would almoſt alwayes have the worſt, if they were to ingage againſt *ſtronger* then themſelves, if the uſe of the left hand, and *Breaking of Meaſure*, be not allowed to them, which *two Inconveniences* I prove as followeth, *Firſt* that all Art with the Sword-Hand alone would ſignifie but little, is moſt evident thus, let the ableſt *Fencing Maſter* in Chriſtendom be engaged againſt a *Foreward Ignorant*, and the *Fencing Maſter* neither allowed to *Parie* the *Ignorants thruſts* with his Left hand, nor to *Breake his Meaſure*, then in an inſtant they either *Contre-temps* upon other, or *Incloſe*, and if they do either, then the *Ignorant* may be ſaid to have as much the Advantage as the other, for if they *Contre-temps*, there is no reaſon why the *Ignorants thruſt* ſhould not be as mortal as the *Fencing Maſters*: And if they *Incloſe* then ſtill the ſtrongeſt muſt carry it, which proveth the *Second Inconveniency*, in not allowing the uſe of the left hand, and the *Breaking of* Meaſure to *Weak men* againſt *Strong*, for they have nothing to *Defend* themſelves with, againſt thoſe who are *Stronger* then them but their *Art*, which can ſignifie almoſt nothing to them if the *Breaking of* Meaſure, and the uſe of their left hand be not allowed, and ſo it is ten to one, but the *Strongeſt* Man carry

carry it, unleſs by chance the *Weak* Man *Contre-Iemps* the *Strong* in a more dangerous part of the Body then he doth the *Weak*, for if they *incloſe*, undoubtedly the *Strongeſt* muſt carry it, and if they *Contre-temps*, then whoſe ſoever thruſt is ſevereſt he muſt carry it, which cannot be ſaid to be by *Art*, but meer *Fortune*; I know ſome will object that an expert *Fencing-Maſter* will not ſuffer an *Ignorant* to *Contre-temps* upon him, becauſe he will firſt *Parie the Ignorants thruſt*, and then give him a Thruſt upon the *Reſpoſt*. I anſwer, that if the *Breaking of Meaſure*, and the uſe of the left-hand be not allowed, no *Fencing Maſter* can hinder an *Ignorant* either to *Contre-temps*, or *Incloſe*, for if he be a *Forward Ignorant*, (as I ſuppoſed) then if the *Fencing-Maſter* ſhould offer to *Parie* his thruſt with his Sword, before ever that he could well get him *Paried*, the *Ignorant* would run in and *Incloſe* with him, becauſe that he would juſt run to *Incloſe* in the very time that he thruſteth, ſo that the *Fencing-Maſter* muſt of neceſſity, either hazard a *Contre-temps*, or an *Incloſing*, any of which maketh the *Ignorant* in equall terms with him, which, had the *Fencing-Maſter* been allowed the *Breaking of Meaſure*, or the uſe of his left-hand, he could have eaſily

pre-

prevented, but to the beſt of my knowledge hardly any other way. But here I am afraid ſome perſons may be ſo farr miſtaken, as to think that what I have here ſaid reflecteth ſomewhat upon the uſefulneſs of this Art, becauſe that I am in a manner letting them ſee, that a Man having no Art may be almoſt as ſafe when he is attacqued, either by an *Ignorant* or *Artiſt*, as one who underſtandeth this Art exactly can be when he is attacqued by either, and that by reaſon of the *Ignorants Contre-temping*, or *Ineloſing*; but let not ſuch perſons be deceived, for if they but reflect a little upon what I have been ſaying, they will find that to make the *Ignorant* in equall terms with the *Artiſt*, I have ſuppoſed two of the chiefeſt *Defences* in the Art of the *Smal-Sword*, not to be allowed the *Artiſt*, which almoſt no rationall Man will but allow him, and thoſe are the *Breaking of Meaſure*, and the uſe of the left-hand for a *Parade*, now although I know that many will yet ſtickle at the allowing the *breaking of meaſure*, notwithſtanding of all that I have ſaid, both to ſhew the reaſonablenes of allowing it, and the ridiculouſnes of crying out againſt it, yet there is no Man I am ſure ſo unreaſonable, as not to allow the other, which is *the Parieing with the left-hand*

hand, for if he allow not that, he may as well allow no defence at all, and if he allow it, then *Art* will ſtill be ſerviceable to any Man, againſt *Ignorants* of what ever *Humour* they be, becauſe thoſe who have *Art* will by it know how to make *uſe of their left-hand*, which the others being *Ignorant* cannot, and ſo conſequently let an *Artiſt* be engaged againſt an *Ignorant* in never ſo little bounds, where perhaps he cannot *Break meaſure* although he would, yet ſtill by his art he hath an advantage of the *Ignorant*, becauſe by it he knoweth both to *Defend* himſelf with his *Sword*, and *left-hand*, a great deal better then the *Ignorant* can be ſuppoſed to doe, never having been taught it. I thought fit to ſet down thir few lines, to hinder ſuch perſons from thinking that by what I was ſaying before, in favours of the *Ignorant* againſt the *Artiſt*, I intended to prove the uſeleſsneſs of this Art, you ſee both my opinion, and deſign are farr *Contrary* to it, and therefore I again deſire both you and them, not to miſtake me. But that I may return to my former diſcourſe, although there can no Man be a greater friend to the *Breaking of Meaſure* then I am, both becauſe I know the advantages *Artiſts* have in making right uſe of it, and the

diſ-

diſadvantages which would of neceſſity (as I have been demonſtrating to you) happen to *Artiſts* in not allowing it; yet notwithſtanding of all I have been laying in commendation of it, and for as much as I approve of it, I allow not a mans ſtill going *back*, and *looſing of his ground*, no, not at all, becauſe there is a great difference betwixt *yielding of much ground*, and the *breaking of meaſure*. For a Man *may break Meaſure* very handſomly without *looſing much ground*, as I before told you in page 96, where I taught you *how to break meaſure*; beſides when a Mans Adverſary *purſueth hotly*, if he get not immediately his Deſign, he groweth ſoon out of Breath, and then the other may do with him what he pleaſeth: Therefore I maintain that a Man when he is engaged for his Life againſt one who is of a *Forward*, *Haſty*, or *Paſſionate Humour*, ſhould yield a little Ground to him, for as People ordinarly ſay, he will find the *firſt Brunt of the Battle* to be the worſt, and when that is once over, he will have time enough to conſider what to do with him next. This which I have been ſaying puteth me in mind of a very good Story I heard of a Famous *Fencing Maſter*, and a *Gentleman of this Country*, whoſe name at preſent I forbear to men-

mention; it is as followeth, and in my opinion cometh in very fitly in this place; It ſeemeth the *Gentleman* came to the *Fencing Maſters School*, upon whom the *Fencing Maſter* paſſed the ordinar Complement of all *Fencing Schools*, *viz.* That he would play a Thruſt, the *Gentleman* at the firſt refuſed, becauſe ſaid he, I know nothing of your Art; the *Fencing Maſter* then deſired that he would take the *Flurret* and play his Natural Play, as he would do if he were to play with *Sharps*, which at laſt the *Gentleman* condeſcended to do, ſo when they fell a playing the *Gentleman purſued furiouſly and ignorantly*, and by all probability as he would have done had he been making uſe of *Sharps*, in the mean time the *Fencing Maſter* took himſelf to the *Parade*, and *broke the Gentlemans meaſure*; ſo after they had played a while, the *Gentlemans* Arm wearied with his too violent *purſuing*, which the *Fencing Maſter* perceiving, ſaid to him, Now Sir have at you, the *Gentleman* cryed out, O you now take me at a diſadvantage, becauſe you ſee I am out of Breath; Saith the *Fencing Maſter* to him, now Sir is my only time of *purſuing* you when you are ſo, and then its like he gave him a *Thruſt* or two. I think you may eaſily apply this Story to what I was before

ſaying,

ſaying, *That a Man may break his Adverſaries Meaſure, and that as often as he thinketh it convenient for his own ſafety, without being any wayes accounted a Coward.* I know very well that thoſe who underſtand this Art will be of my opinion, becauſe they know that the *Judging of Diſtance exactly* is one of the hardeſt things to be acquired in all the Art of the *ſmal-Sword*; and when once it is acquired it is one of the uſefuleſt things, and ſheweth a Mans Art as much as any *Leſſon* in it; but I am for no Mans *Retiring* too much, unleſs upon a very good Deſign, and that hardly any *Ignorant* of this Art can have, becauſe what he doth (as the common Proverb is) he doth by *rule of Thumb*, and not by *Art.*

Eighthly, But if it be your Fortune to have to doe with an *Ignorant* of the ſecond *humour* I before told you of, which is not ſo forward, for he will let you be the *Purſuer*, you may then aſſure your ſelf, that the only prejudice he can do you, is to endeavour to give you a *Contre-temps*, for he will never offer to *Parie a Thruſt*, and good reaſon why, becauſe he cannot; Now to win at this *Ignorant*, you muſt be ſure alwayes to make uſe of *Binding*, and your left hand to preſerve you from his *Contre-temps*

8ly.

How a man is to behave againſt the *ſecond Humour* of *Ignorants.*

temps thrusts, and Thrust some times at his Face, if any thing make him endeavour to *Parie as he can*, that will: This is all I have to say, *of this Humour* of *Ignorants*, so that I think I have now omitted no *Rule*, which may be any wayes necessary to you in playing either with *Blunts*, or *Sharps*, against either *Ignorants*, or those who understand this Art, except this one which followeth, 'tis true it is against the *Broad-sword*, but however, that you may be ignorant of nothing which belongeth to a *Master of the small-sword*; I therefore think fit that you should know it, and if I be not deceived you will think it very well worth your pains to understand it; It is this.

Of a Mans Defending himself with a small-sword, against a Broad.

9ly. How a man is to *defend* himself with a *small-sword*

Ninthly, If you are ingaged with a *Small-sword* against a Man with a *Broad*, or *Shearing-Sword*, you would be as Circumspect as possible, for you would first consider the fashion of his *Sword*, as whether it be a *Broad-Sword* only for *Striking*, or a *Shearing Sword*, so that he may either *Strike*, or *Thrust* as he pleaseth, for according to the fashion

Plat 12

For, pag 158

Fig 1

Fig 2

One standing to the Medium guard with a broad sword

The posture which a Man is to stand to with the smal sword against a Broad see pag 159

9ly.

How a man is to *defend* himself with a *small-sword*

Fashion of your Adversaries *Sword*, so are you to take your Measure, *First* then if your Adversary hath a *Shearing-Sword*, then you would be altogether as warry as if he had a *Smal*, because you are not sure but he may *Thrust* at you, as well as *Strike*, and therefore the *Judging of Distance* in such a case is most necessary, especially if your Adversary understand any thing of the *Smal-sword*, for that will yet make it the harder for you, but there is nothing for him as I told you, but to expect the worst, and be as careful as you can that he *Contretemps* not upon you: But *secondly*, if it be a *Broad sword* that your Adversarie hath against you, so that you fear not so much his *Thrusts* as his *Blows*, then I would advise you if you intend to take the *Defensive part*, to stand to this posture, viz. Stand not to an *Ordinary Guard*, for then he would *Disable* your *sword Arm*, therefore I would have you hold your sword quite Cross before your body, and your hand in Terce, see Plat: 12. Fig. 2. So that if he offer to *strike* at your Feet; you must first *slipp* his *stroak*, and immediatly *Pass* with a *Thrust* upon him before he can recover a *second Stroak*; and if he should offer to *strike* at your *Head* or *Hand*, then you may

against a *Broad.*

The *posture* which a man is to stand too, with a *smal-sword* against a *broad.*

may either only *Parie* his *Stroak*, which you may eaſily do holding your Sword in that Poſture I juſt now deſired you; or otherwiſe *firſt Parie*, and then *Paſs* immediatly after, but never offer to *Thruſt*, for if you ſhould, he may eaſily *Diſable* your *Sword Hand* when you are at your *Elonge*; therefore my beſt Advice to you is this, that when you are to play againſt a *Broad ſword* you would immediatly after you have preſented, *Purſue*, and *Paſs* with an *Incloſing* upon him; ſo that although he ſhould hit you when you are *Incloſing*, yet you are ſure to give him a *thruſt*, which as I have before told you will certainly be much ſeverer to him then his *Stroak* can be to you, becauſe you will be *cloſs* upon him before you receive the *ſtroak*, and conſequently the *Force* of his *Stroak* will be ſpent; And as I told you, you muſt never offer to give home a *thruſt* for fear of his *diſabling* your *Sword-Hand*, which is not eaſily defended becauſe you have not a *Basket-hilt* upon it as he hath upon his, but you may ſometimes *thruſt* at his *Sword Hand* to *diſable* it if you can, or make *half thruſts* at him to cauſe him *ſtrike*, that ſo you may *ſlip* his *Stroak*, and *Incloſe* before he can fetch another; ſo I will end with this Direction once over again to you, which is, *That if*

your

your Adversary hath a Sheering Sword against you, that then you would be extraordinary careful of your self, as if he had a Small; And if he have a Broad against you, that then at your first presenting you should incloſe upon him, but never give in a Thruſt but half Thrusts to bring him to a Stroak, and then be ſure to break his Meaſure, or ſlip his Stroak, and immediatly Paſs upon him. But in my Opinion it is abſolutely the beſt to become the *Purſuer*, and inſtantly *Incloſe* when ever you have *Preſented*, for by ſo doing, you will ſurprize him extraordinarly. Thir Directions which I have here given you, I think altogether ſufficient for the *Smal-Sword* againſt the *Broad*; therefore I ſhall not trouble you with any more, leaving that wholly to your own Diſcretion.

Now Sir, There is one thing which I would never have you want, and that is a well *mounted ſword* by your ſide, that is to ſay, which is light before the Hand, you may eaſily try if it be ſo, by only laying it croſs your foremoſt Finger about three inches from the *Shell*, and then if the *Hilt contre-poiſe* the *Blade*, it is *well mounted*, otherwiſe not; and alſo let it be of an indifferent good *length* which is about three quarters of an eln long in the *Blade*, this is a midle betwixt the two extreams, for it is neither *too long*,

How to know when a Sword *is well mounted.*

which would be unhandſome; nor *too ſhort*, which is very inconvenient: For I can aſſure you that if a Mans *Arm* be longer then his Adverſaries, he hath by it ſome Advantage, although their Swords be of *equal length*, ſo ſeing there is Advantage in a *long Arm*, certainly there is more in a *long Sword* againſt a *ſhort*. I will now give you my *laſt Advice* which I know many People will treat *en ridicule*; But I aſſure you, let People think or talk what they pleaſe, it is of greater importance then they imagine, and were it not out of Kindneſs to you, perhaps I would not ſo expoſe my ſelf to their Cenſure; But ſeing I know it will be for your Advantage, I will proceed in giving it you, and undervalue what People may talk of me for it, eſpecially ſeing you nor no Man is forced to obſerve more of what I have been ſaying to you, then what you think is for your Advantage. Now my *Advice* is this, *That you would never go to the Field in drink; but rather if you can by any means (without puting a taſh upon your Honour) delay it until you be ſober; For to Drunk and Paſſionate Men this Art ſignifieth but little or nothing, becauſe neither of them have their Judgement about them to know how they ſhould make uſe of it*; And ſo I end.

An advice not altogether ſo unneceſſary as ſome people may imagine.

Sch.

Sch. *Sir It is a very good one, and I thank you moſt heartily for it; But have you no more to ſhew me of this Art, but what you have already explained to me?*

Ma. No Sir, and I am ſure if what I have explained to you be exactly underſtood, and put in practice, whoever is able to do it, I ſay without vanity, that he will deſerve the name of *Maſter*.

Sch. *There is no doubt of that; But now Sir ſeing we are at a cloſe with our diſcourſe, I think it my duty to give you heartie thanks for the great Pains and Trouble you have taken to inſtruct me; And that you may not think your labour loſt, I promiſe to you that I ſhall endeavour to put in Practice according to my power, what you have taught me; neither ſhall I ever be wanting to do you all the Service lyeth in my Power, either in recommending of Scholars to you, or making your Ability in this Art more publick; So Sir, wiſhing You all Health and Happineſs, I bid You farewell.*

Ma. Farewell, Dear Sir, and may you never have Occaſion (*but with Blunts*) to Practice what I have taught you.

THE END.

POSTSCRIPT

I Have now kind Reader, (for I cannot well other wayes call you, who have done me the favour to peruſe this ſmall Piece) if I be not deceived, made good the Tittle Page, and if you ſeriouſly conſider it, ſomewhat more; therefore if you reap not Advantage by what you have read, blame not me, for I have given you the Directions, which is all lyeth in my Power to make you a Sword-Man, *and if you put them not in practice the fault is your own; for you muſt not expect that the ſimple reading of what I have here given you, will ever make you a* Sword-Man; *No no, it is practice that muſt do that; its true your reading of this little Piece may make you talk, and diſcourſe learnedly enough of* Fencing; *But what will that avail a* Man, *when he is either to make uſe of* Blunts *or* Sharps? *Certainly in ſuch a caſe* Theorie *without* Practice *will ſerve but for little: It is therefore* Practice *joyned with it which in ſuch a caſe muſt do the buſineſs; Reading therefore will as I ſaid give you the* Theorie, *which is alſo abſolutely neceſſary for a* Sword-Man, *but it is* Practice *which muſt make*

make you Act thoſe things I have here given you, ſo that without it your Reading will ſignifie but very little: Therefore I again give you the Advice which I once gave you before, and that is, That you would get exactly by heart any Leſſon you intend to Practiſe, and when you have it ſo, then fall to the practiſing of it, either upon a *Fencing Maſters* Breaſt, which certainly is the beſt way if you can have one, or otherwiſe upon a Comerads. *This is the only way to reap Advantage by the* Scots-Fencing-Maſter, *you may therefore obſerve it if you pleaſe; And if obſerving it exactly it anſwer not your expectation, I ſhall then willingly acknowledge my puting you to unneceſſary trouble: But upon the other hand I earneſtly beg that you would not condemn me before you have made a tryall, and even then if all ſhould not anſwer your expectation as you imagined, yet in ſuch a caſe I deſire a favourable cenſure, ſeing I have imparted to you the ſmal knowledge I have my ſelf of this Art, and that it is not to be expected that a Man can give more then he hath to himſelf. I therefore expect of thoſe who are not competent Judges of what I have here written, that they will keep their Judgement to themſelves, untill they be able firſt to find a Fault if there be any, and then to amend it, for I know many will endeavour to find Faults, which they are not able*

to

to prove such, and far less capable to amend them if they were really so, and upon that account I expect of such persons the foregoing Favour; But for those again who really understand this Art, if they shall happen to find any thing amiss in it, I shall indeed be so far from either expecting, or desiring them to be silent, that upon the contrarie I earnestlie beg they would make their knowledge in it more publick, that by so doing they may both advance the Practice of this so Gentile, and usefull an Art, and also make me sensible, either of the Errours I have committed, or of things Essential I have omitted, and if they think not that worth their paines, then give me Leave to say with the Poet,

Carpere vel noli nostra, &c.

But till then I hope none will undervalue this small Piece of mine, but upon the contrarie, look favourably upon it, especially seing my designe is free from any mean by-end, and meerlie for the good, and improvement, of the Youth of this Kingdom whom I wish all to be good Sword Men, *otherwise I had never been at the paines to give them this Piece, which I am confident if rightly used, will be a great help to the improving of them, for there is nothing in it, but what by a little consideration, may be easily taken*

up

up, and understood, for I have all alongst endeavoured as much as lay in my power to be plain, and distinct in my directions; and that I may likewise end so, I have here given an Index of the most Material things treated of in this book, which will certainlie be a great help for finding the Pages, where such things are described.

ADIEU.

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